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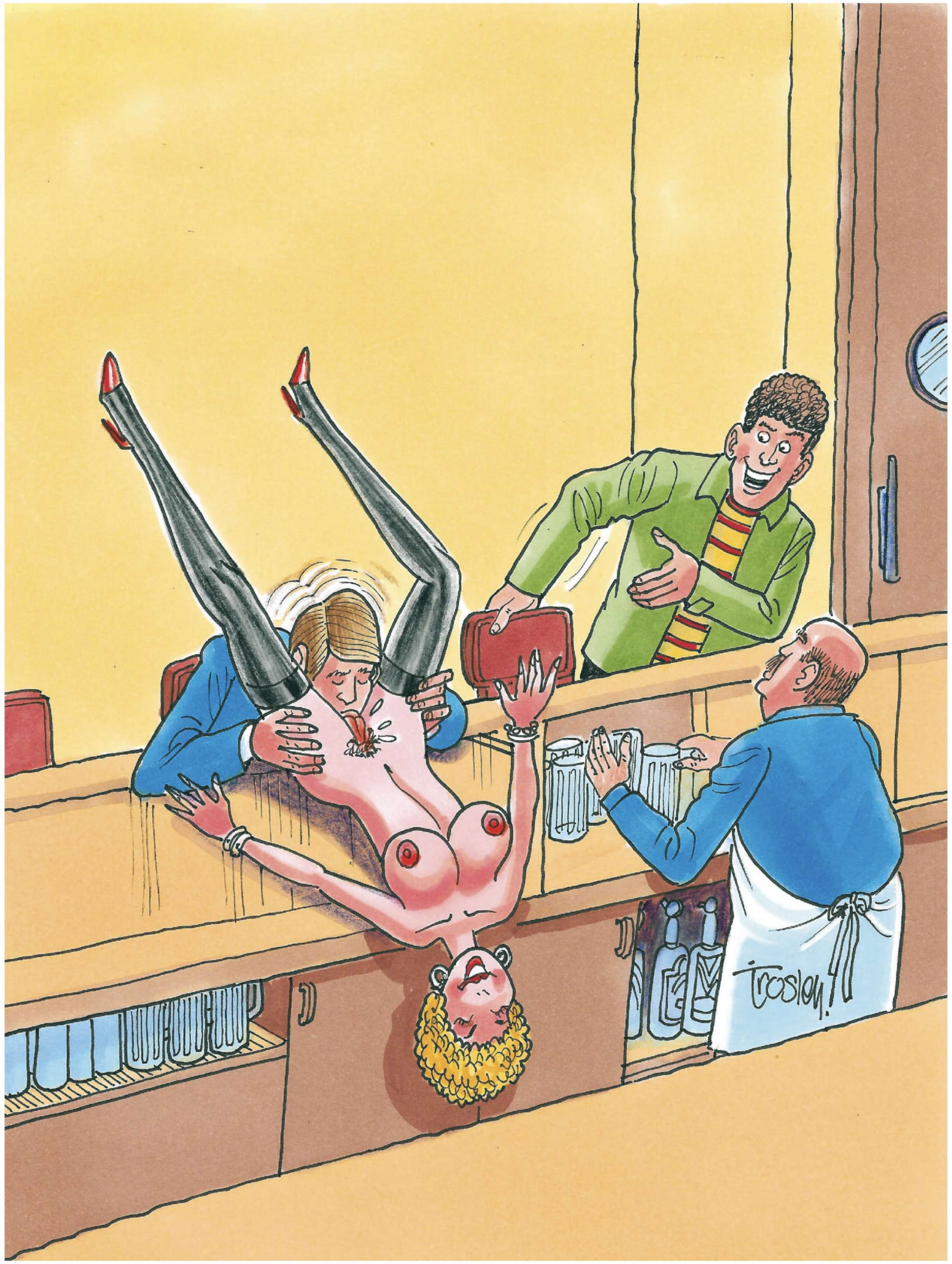

"Give me one of whatever he's having..."

OCTOBER 2023
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HUSTLER

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RECORDS & ARCHIVES
Sean Berrios *Product Licensing Manager*
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NETWORK SYSTEMS
Andrea Landrum *Network Systems Director*

PRODUCTION
Gina J. Lee *Production Director*

ADVERTISING
Wendy Camacho *Advertising Production Coordinator*
FOR ADVERTISING INQUIRIES:
HustlerAdSales@LFP.com
Advertising@HustlerMagazine.com
323-951-7907

To model in HUSTLER email, Talent@LFP.com.

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Cover photo by Ellen Stagg

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SCOTUS NEEDS ETHICS OVERSIGHT!

Public approval of the Supreme Court has plummeted, with pollsters at Quinnipiac University reporting that this year Americans gave SCOTUS its lowest marks in the poll's history. A recent NPR/PBS/Marist poll echoed these findings, with 62% of respondents citing *little to no confidence* in SCOTUS. We are losing faith in the Highest Court in the land, once considered venerable and beyond reproach. And it is no wonder, when news of our Justices' ethics violations dominates the headlines.

Chief among the violators, of course, is Clarence Thomas, who falsified annual financial disclosure forms for over 20 years. Clarence and wife Ginni have been showered with lavish gifts and funneled money from both Republican megadonor Harlan Crow and Leonard Leo, leader of the far-right Federalist Society. Both Crow and Leo have had matters before the Supreme Court from which Thomas failed to recuse.

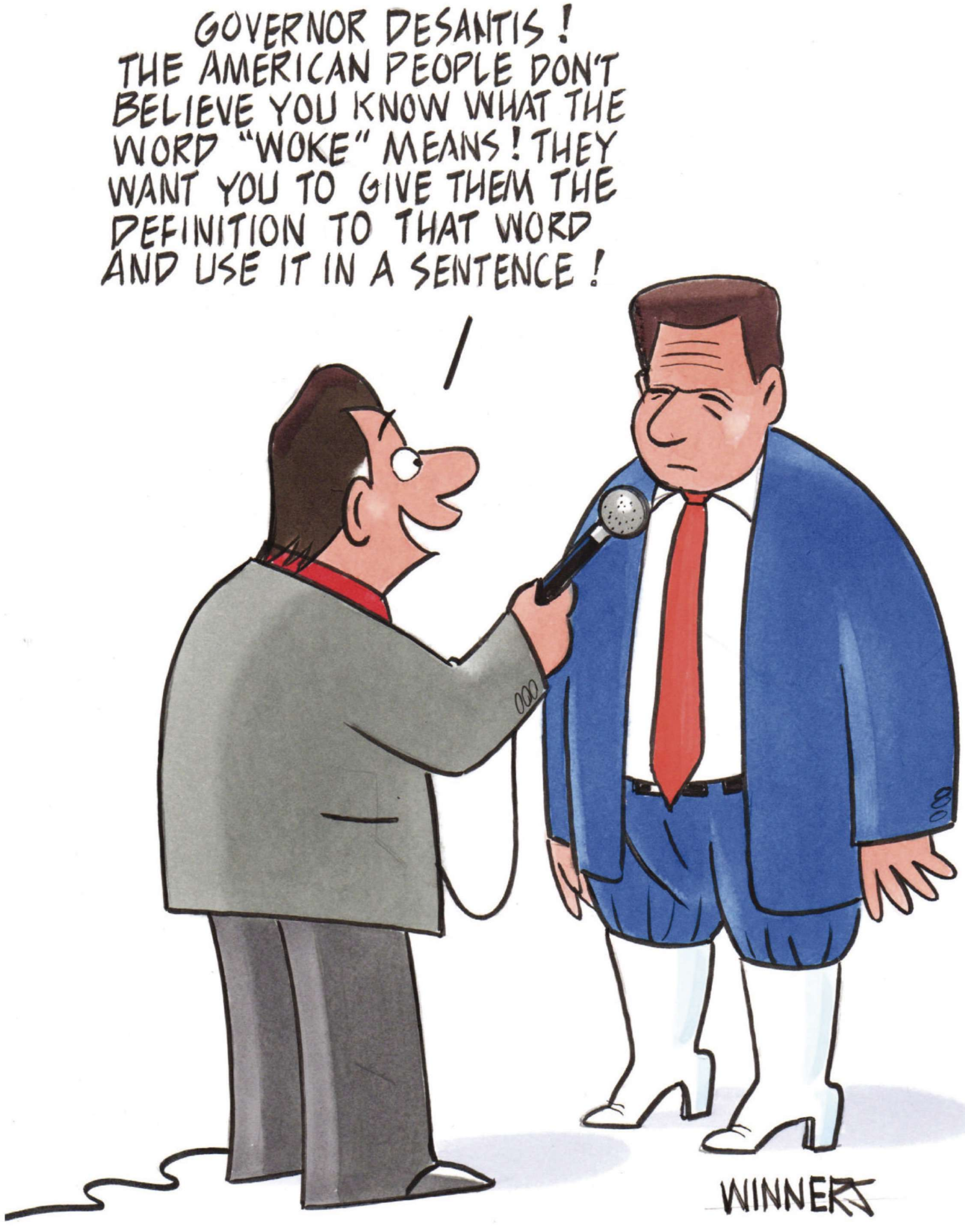
Falling right behind Thomas is hyper-conservative Supreme Court Justice Samuel Alito, who was recently outed for an Alaskan fishing trip subsidized by hedge-fund billionaire Paul Singer. Singer's legal cases subsequently came before the Supreme Court no less than ten times!

Legislation has been introduced to require SCOTUS to adopt a binding code of ethics, and such legislation must be passed. As Dick Durbin, chair of the Senate Judiciary Committee, states, "They are the most powerful judges in America, and yet they are not required to follow even the most basic ethical standards." Not surprisingly, Alito responded to the proposed legislation by insisting that Congress does not have "the authority to regulate the Supreme Court—period."

Yet the Constitution actually states that in pretty much every case in which a State is not named as a party, "the supreme Court shall have appellate Jurisdiction, both as to Law and Fact, *with such Exceptions, and under such Regulations as the Congress shall make.*"

The Court needs legitimacy in order for Americans to trust its decisions and the rulings that can radically alter lives. It is high time for some oversight. If not, who will watch the watchmen?

Liz Flynt
Publisher


GOVERNOR DESANTIS! THE AMERICAN PEOPLE DON'T BELIEVE YOU KNOW WHAT THE WORD "WOKE" MEANS! THEY WANT YOU TO GIVE THEM THE DEFINITION TO THAT WORD AND USE IT IN A SENTENCE!
WINNERS

THE CHIEF'S "MODERATION" TRICK

DON'T BE FOOLED. THERE IS NOTHING "CENTRIST" ABOUT JOHN ROBERTS OR HIS RADICALIZED, FAR-RIGHT SUPREME COURT.

The U.S. Supreme Court made headlines for some stunning opinions as it neared the end of its term in June. It wasn't for its radical, out-of-control ideological rulings—as expected from the corrupted, right-wing majority—but for those that media outlets described as surprisingly "liberal."

Chief Justice John Roberts and two of the newest Republican-appointees—Justices Amy Coney Barrett and Brett Kavanaugh—crossed the proverbial aisle to join the Court's three liberals for majority opinions in several closely watched cases that many on the left had nervously been eyeing.

The Court's packed GOP majority was thought likely to kill the last remaining protections of the Voting Rights Act; to begin dismantling Medicaid; to block President Joe Biden from setting his own immigration policies; and, of greatest worry, to approve a radical interpretation of the Constitution that would overturn hundreds of years of election laws in all 50 states by granting state legislatures total control of all laws for federal elections in their domains. That power—the "Independent State Legislature" theory at stake in *Moore* v. *Harper*—might have been wielded next year to allow legislatures to name Presidential electors in defiance of voters.

When Roberts, Barrett and Kavanaugh joined the three Democratic-nominated Justices to reject the extreme-right positions in those cases, many exhaled a *huge* sigh of relief and even sang Roberts' praises.

Media outlets splashed headlines touting the Chief Justice's "centrist" influence over the Court's radical-right stalwarts. The reasonable series of rulings, some argued, undercut Democratic demands for Court reform after its Trump-era takeover and a recent series of devastating exposés on undisclosed financial arrangements between GOP megadonors and some of the Court's most far-right members. (Looking at you, Clarence Thomas and Sam Alito.)

On my radio show I'd covered the good-news rulings, but with trepidation. Not as a sign that Roberts, a longtime GOP partisan, had found a bipartisan soul. Rather, that he's had a habit of first releasing decisions that were likely to please those on the left, softening the blow for the term's final opinions.

Sure enough, those final rulings came. They were *very* bad, invoking legal folderol made up of whole cloth while overturning decades of precedent to block consideration of race as a factor in college admissions; to declare that newly discovered Constitutional "religious freedoms" allowed webpage designers to discriminate against LGBTQ+ customers based on fraudulent grievances; to pick up on *last year's* Court activism by further restricting the Environmental Protection Agency's enforcement of Congressional mandates; *and* determining that while forgiving millions of dollars in loans to businesses and refunding taxes to billionaires was just fine, forgiving $10,000 to needy student-loan borrowers during a national emergency—as per federal law—was a bridge too far for a President...or at least for the *current* President. (Donald Trump had been allowed to use the very same law to do what the Court barred Biden from doing.)

By then, however, the Roberts Court had collected its plaudits from corporate media for his "moderating influence." It was no accident. Roberts' rules of disorder now include docket manipulation to obscure and lend cover to the Court's lurch to the right. By deciding which cases to hear, or not—and *when* opinions are released—Roberts has mastered the art of media manipulation.

"The Court shouldn't have been hearing a lot of these cases in the first place," legal journalist Mark Joseph Stern argued. "By deciding them in a so-called liberal way, they create this image of balance and moderation that's not deserved. We pretend these cases emerged out of nowhere when, in reality, the Court is building a very careful story."

But that obscures the *full* story. As Stern explained, "The 'liberal victories' simply leave the law *as it was*, without making any changes. Whereas the conservative victories radically overhaul the law in ways that were unimaginable just five or six years ago."

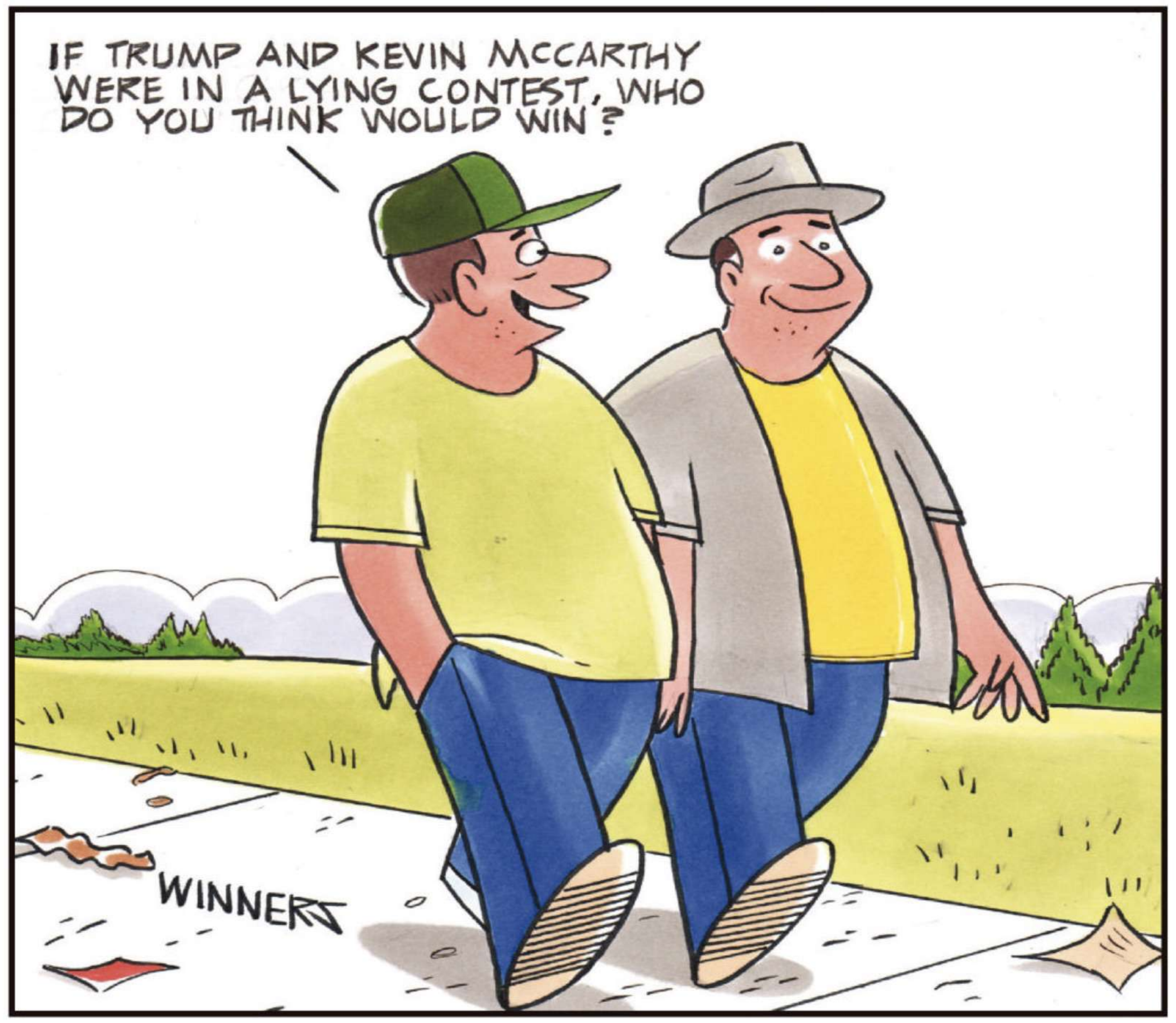
Referring to *Moore* v. *Harper*, Stern told me, "There's no better example than the Independent State Legislature case. There was no reason for the Supreme Court to intervene, and yet it reached down and grabbed that case. And by deciding it in a somewhat moderate way, the Court got great headlines."

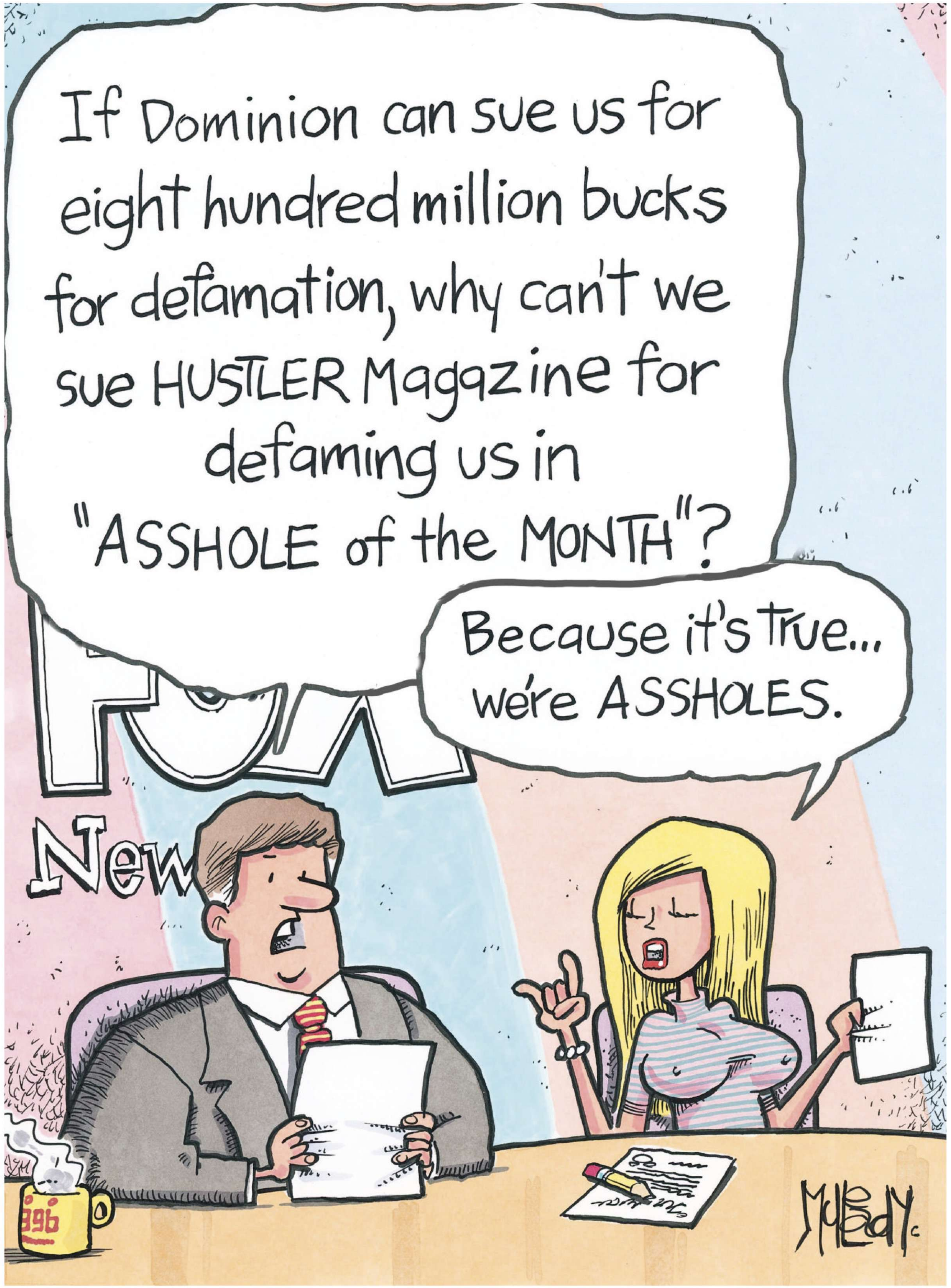
The Roberts Court, Stern asserted, has "consistently taken up cases designed to terrify liberals. Then, when the case comes down in a way that's not the end of the world, it gets favorable headlines. That is a trick that the Chief Justice is very good at playing, but not one we should fall for given how many decisions he *really* cares about and which end up coming out so far to the right."

As the latest term wrapped, the Court announced cases it will hear in the fall session. As you may have guessed, they include a number of cases sure to terrify many on the left. (Is it Constitutional to allow police to take guns from a man found to have abused his girlfriend and who has been charged in at least five crimes with firearms?)

But should we be terrified about those—or of the real, generational, Constitution-and-precedent-crushing damage the Roberts Court radicals are planning next? **H**

Brad Friedman is a Los Angeles-based investigative journalist, radio host of the nationally syndicated *BradCast*, political commentator, troublemaker and publisher of *The Brad Blog* **(BradBlog.com)**.


IF TRUMP AND KEVIN McCARTHY WERE IN A LYING CONTEST, WHO DO YOU THINK WOULD WIN?
WINNERS


If Dominion can sue us for eight hundred million bucks for defamation, why can't we sue HUSTLER Magazine for defaming us in "ASSHOLE of the MONTH"?
Because it's true... we're ASSHOLES.
New
396
McLeady

Challengers to an incumbent President from his own party or third parties have never been successful in America. Eugene McCarthy failed to unseat LBJ in 1968, Reagan lost his first Presidential bid against Gerald Ford in 1976, Edward Kennedy fell short against Jimmy Carter in 1980, and Pat Buchanan and Ross Perot both fizzled in the 1992 Presidential contest. Now we have another Kennedy, Robert F. Jr., challenging Biden for the Democratic nomination in 2024. In truth, he has a snowball's chance in hell of winning the party's nomination, even with one of the most famous surnames in American politics.

RFK Jr. is a man of contradictions. He has amassed a long, impressive record of environmental activism. No one can deny the outstanding work of the Pace University School of Law Environment Litigation Clinic and the Waterkeeper Alliance. He and his legal partners have successfully sued Monsanto, ConocoPhillips, the Department of Defense and many other environmental polluters. He is also a staunch defender of freedom of speech and lifting up the middle class. Yet his record is marred by questionable, controversial positions on myriad issues.

Number one is his stance on vaccinations. He contends, against the overwhelming preponderance of scientific evidence, that vaccines are responsible for the skyrocketing rates of autism in children over the past several decades. In 2020, the CDC released an update on autism prevalence showing that one in 36 or 2.7% of eight-year-olds are now diagnosed with an autistic spectrum disorder. Various theories have been proposed for this spike, including genetics, age of the parents and environmental factors, but none have been proven conclusively. So RFK makes the classic error of confusing correlation with causation. He focuses on thimerosal, a mercury-based compound used as a preservative in vaccines, but thimerosal was removed from all childhood vaccines except some flu shots by 2001 as a precautionary measure, even though the WHO, FDA and CDC all deemed it harmless.

This kind of quackery can have deadly consequences. In Samoa, childhood vaccination rates fell from 74% in 2017 to as low as 31% in 2018 after two children died post vaccination that year due to an error in mixing the vaccines by two nurses. But RFK Jr. trumpeted this as proof that the measles vaccine was deadly. No, what was deadly was a new measles outbreak that killed 83 people in just three and a half months in late 2019, many of them children, as a result of misinformation.

RFK Jr. has long lobbied hard against COVID vaccines. Back in August of 2020, he promoted on Instagram a bizarre theory linking Bill Gates' work on developing a vaccine to plans to control the masses through microchips. Alongside a photo of Gates, Kennedy wrote, "We give you a chip. We put all your money in your chip. If you refuse a vaccine, we turn off the chip and you starve!" Yet in July 2003 this same Kennedy testified to a congressional committee, insisting, "I have never been anti-vax. I have never told the public to avoid vaccination." Truth is, he has done so repeatedly. In that very same July, Kennedy said in a podcast interview that "There's no vaccine that is safe and effective" and commented that "COVID-19 is targeted to attack Caucasians and Black people. The people who are most immune are Ashkenazi Jews and Chinese. We don't know whether it's deliberately targeted or not."

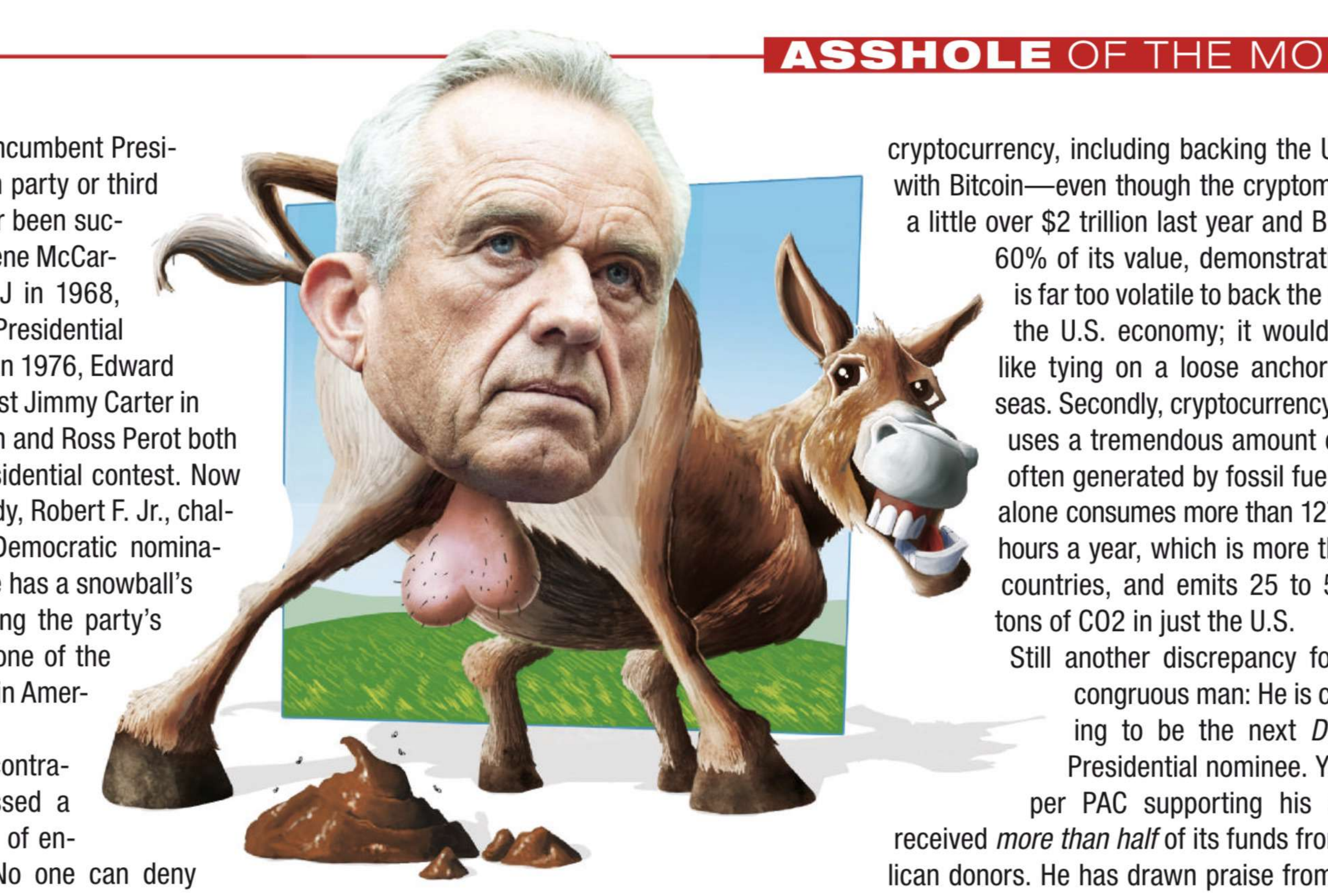
Jewish-American groups were aghast at his reckless comments, with the Anti-Defamation League blasting them as feeding into "sinophobic and anti-Semitic conspiracy theories that we have seen evolve over the last three years." Democratic National Committee Chair Jaime Harrison condemned the remarks on Twitter: "These are deeply troubling comments, and I want to make clear that they do not represent the views of the Democratic Party." Kennedy claims that he was broadly citing a 2021 study on genetic susceptibility of COVID-19. He says it was an "off the record" statement, but WTF, Bobby—if you're running for POTUS or any public office, everything you say is on the record.

Though this contradictory candidate strongly advocates for renewable energy and weaning the world off fossils fuels, he is also an advocate of cryptocurrency, including backing the U.S. dollar with Bitcoin—even though the cryptomarket lost a little over $2 trillion last year and Bitcoin lost 60% of its value, demonstrating that it is far too volatile to back the dollar and the U.S. economy; it would be more like tying on a loose anchor in heavy seas. Secondly, cryptocurrency "mining" uses a tremendous amount of energy, often generated by fossil fuels. Bitcoin alone consumes more than 127 terawatt hours a year, which is more than many countries, and emits 25 to 50 million tons of CO2 in just the U.S.

Still another discrepancy for this incongruous man: He is campaigning to be the next *Democratic* Presidential nominee. Yet the super PAC supporting his ambitions received *more than half* of its funds from Republican donors. He has drawn praise from Republican Presidential candidates Trump and DeSantis, with Trump calling him "a very smart person" and "a commonsense guy." Hell, ardent Trump supporters like Roger Stone have even floated the idea of a Trump-Kennedy ticket. Republicans likely support him for his anti-vax sentiments—I mean, RFK Jr. wrote a whole book condemning Fauci (*The Real Anthony Fauci: Bill Gates, Big Pharma, and the Global War on Democracy and Public Health*)—and perhaps some GOP donors feel that Kennedy might weaken Biden ahead of the primary. Yet, in spite of approval from right-wingers—Steve Bannon, Alex Jones, disgraced former general Michael Flynn and Turning Point's Charlie Kirk have all expressed some degree of support—Kennedy is a staunch advocate of Democratic tenets like freedom of speech, a strong middle class and an end to the military-industrial complex's forever wars.

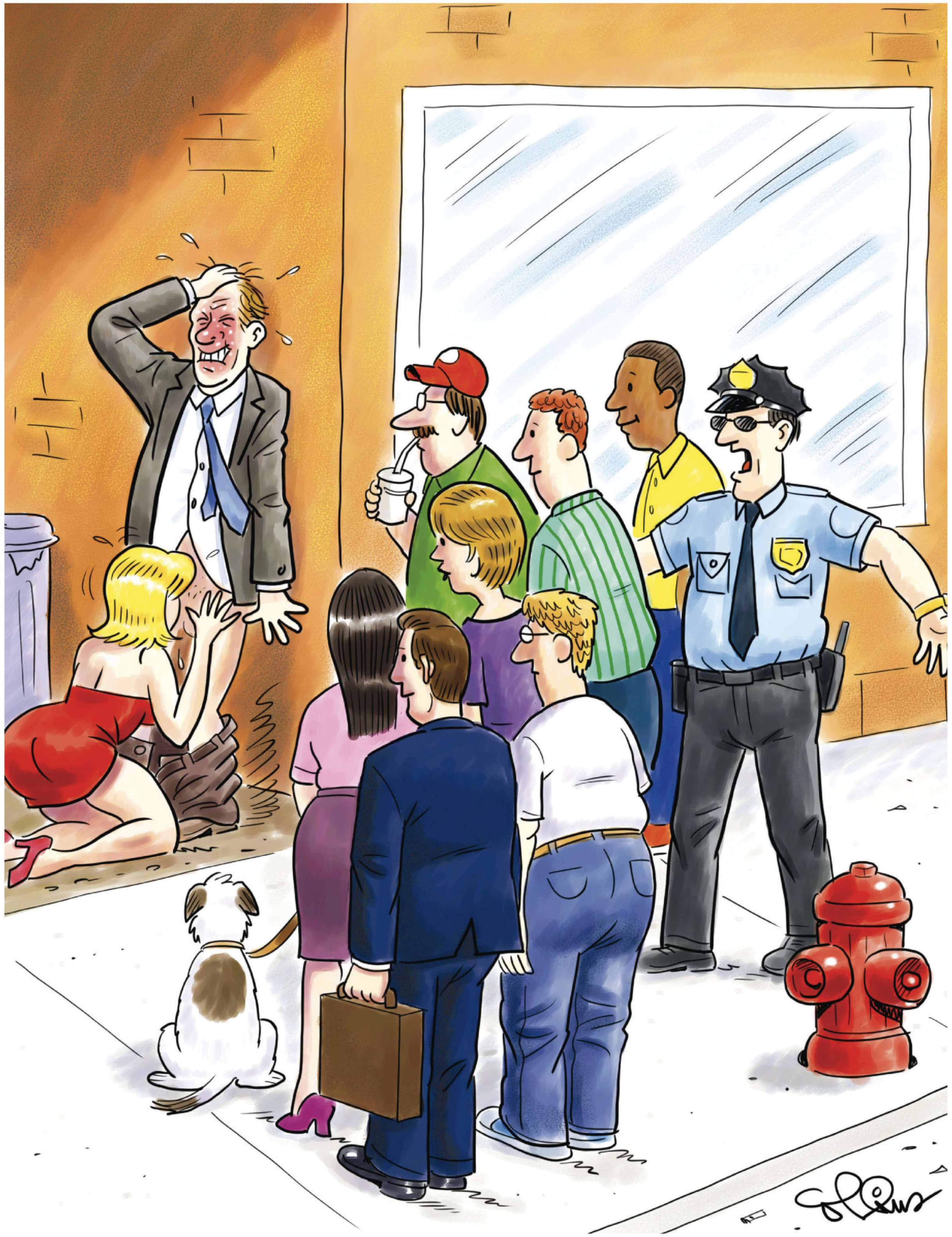
As we mentioned at the start of this column, RFK Jr.'s chances of winning the Democratic nomination are next to nil. Even members of his own family are not backing him. So why is he running? Whereas most Presidential hopefuls form an exploratory committee, his candidacy was pretty much out of the blue. He seems to be enjoying his time in the limelight and his raised profile, and perhaps that's the key to understanding his candidacy: name recognition for future projects. As *Politico* recently noted, "Would Kamala Harris… have been tapped as Biden's running mate if she had not run? Would Sanders possess his current clout if not for his two unexpectedly strong forays? Failed candidacies have produced book contracts, cable TV deals, paid speaking engagements, lobbying gigs and proximity to power."

Mr. Kennedy, we suggest that instead of spending your time campaigning for a nomination that will never materialize, you keep doing what you do best: taking on dirty corporations and huge environmental polluters and *winning for America!* **H**



ROBERT F. KENNEDY JR.

PHOTO BY SIPA USA/ALAMY



"Okay, folks, let's move along! I'm sure you've all seen someone getting a blowjob before."

SEE YOU IN SALEM!

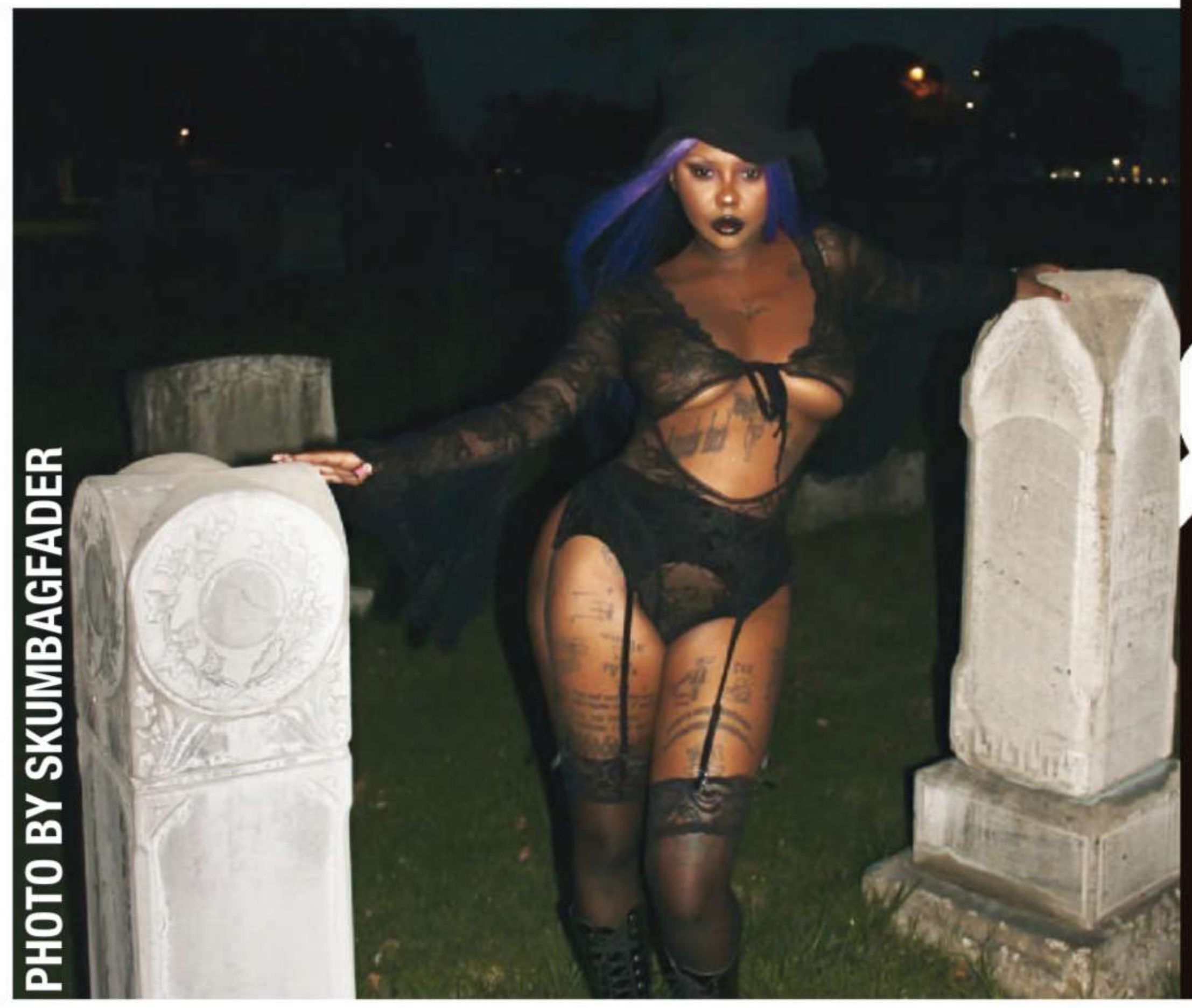


PHOTO BY SKUMBAGFADER

Yeah, Punta Cana is great, but have you ever danced with the devil in the pale moonlight? Lowlita (pictured) is an erotic artist and practicing Wiccan who has an uncanny knack for supernatural encounters. It should come as no surprise then that her vacation destination of choice is Salem, Massachusetts, on Halloween weekend. Because that's how creepy babes roll.

Once a hotbed of puritanical hysteria, Salem today is to goths and ghouls as Ibiza is to ravers: an absolute *must* for true believers. Here she offers an insider's guide to well-executed fun without pissing off any of the local spirits.

The sooner you book, the better: "Do not spoil your Halloween spooktacular by waiting until the last minute to book lodgings. Hotels, even activities, are booked months prior. And honestly, who wants to stay a town over instead of in the heart of all the fun?"

Meet me at the cemetery gates: "Cemetery-hopping is a piece of cake when you have Google Maps and TikTok. Before heading out, mark down the directions and locations in a little notebook—closing hours too. Some cemeteries in Massachusetts are as big as state parks; I've found myself almost locked inside after nightfall. Watch the time! Greenlawn and Saint Mary's are two of my top picks."

Boning in the boneyard: "Beware! Public sex is *highly* illegal, and any discussion thereof is by no means an endorsement…. But hypothetically, if getting it on in a graveyard is on your bucket list, then you may want to find one that is open until at least 8 p.m. There may be a few goths running around, but they're not your primary concern…"

Allow Lowlita to elaborate: "While I was shooting photos for this article, my friend and I encountered a somewhat unfriendly ghost. I couldn't see it, but he said it was wearing a white shirt and black pants. It did not want us there, filming its grave site. How did we know? Our cameras stopped working, so we took our cue and left. Consider yourself warned."

Shop and photo-op till you drop: "Any time I visit Salem, I have to go to the Night Faire (HauntedHappenings.org)! It's full of vendors selling goth attire, witchcraft supplies, all things occult—there's even a reenactment of the infamous witch trials. Look for a little store called Vampfangs, where you can get your very own set of custom Dracula dentures made by a spooky dentist. I would also suggest visiting the satanic temple and taking a selfie seated in the lap of Baphomet!"

Come as you are: "Often when I go, I just see a lot of alternative and goth people dressed how they normally would; vendors will wear witch hats, etc. However, if you're into dressing up, it's the perfect place to do so! Everyone is very friendly and extremely welcoming."

Follow Lowlita! Twitter: @ShreddedXSlut; IG: @Lowestlita; OF: @Lowbotomy

PARASITE PORN

PHOTO COURTESY PARASITED

Love porn, but prefer your sex steeped in mind control and alien infestations? Welcome to Parasited, the envelope-pushing horror porn site that's taking hardcore to strange and deliciously disturbing places.

Just in time for Halloween, Parasited blends high-end cinematics (every scene is a work of art) and breathtaking babes under the complete control of gross bugs that turn them into sex-crazed maniacs. It's a feverish cocktail of fear, arousal and horny science fiction fantasy guaranteed to light up your parietal cortex.

Founder and director Romero—a disciple of old school horror—admits it can be a challenge to capture on film, conceptually speaking, but passion always prevails. "I love practical effects," he said. "I'm not going to lie—it's a really difficult project to shoot, but anyone who knows me knows that when I get an idea, I do it."

And do it he did! In fact, Romero says he's just getting warmed up. "In one shoot, we recreated an entire bust of a girl. It's a mold of her body that we built, and there's a hole in the navel to fuck. Remember that scene in *The Matrix*? This is just the beginning."

If you're still on the fence, then consider the fact that award-winning director and fan of all things ghastly Ricky Greenwood ("Chills 'n' Thrills," May '22 issue) is on board and absolutely killing it (pun intended): "I loved that era of horror when practical effects reigned supreme," Ricky tells us. "Frank Henenlotter, *Brain Damage*, *Basket Case*; Stuart Gordon, *Re-Animator*; Gordon Lewis, *Blood Feast*. These are my heroes. For Parasited, story and atmosphere are essential; I want to create something that feels real. Honestly, it's so much fun!"

And star power—*wow!* Last summer, Romero gave Ricky the greenlight to direct an over-the-top zombie porn story for Parasited. An homage to the heady days of VHS, it stars Tommy Pistol and Ana Foxxx covered in *Evil Dead* amounts of blood. *Shut up and take my money!*

"We used so much blood in this movie," he laughed. "We had seven 50-gallon units of fake blood and went through all of it. Tommy and Ana are pure genius; I'm so lucky to have them in my crazy story. Tommy destroyed 17 zombies with a weed whacker before having crazy zombie sex under a rainstorm of blood. I mean, who else is making content like this?"

Follow Parasited! Twitter: @Parasited_XXX; IG: @MrAlienReal. Stream and download: Parasited.com

"We make up horrors to help us cope with the real ones." —*STEPHEN KING, AUTHOR*

SPOOKTACULAR

The spooky season is officially upon us! But for these daughters of our Dark Lord, being hot and demonic is a year-round affair. Here are nine to tempt you into servitude.

Baal Eldritch: Hungarian cyberdomme seeks fresh souls for her army of darkness! “It’s Halloween, and we—the creatures of the night—are here to feast. Finally, no walls or human laws to hold us back; weak, mortal men are powerless under our influence. Worship the children of the night; worship our Dark Mother, Lilith, all year long. Let us into your weak mind, son of Adam Kadmon, and together we will celebrate the spooky month as One.” *Twitter: @EldritchBaal; Pantheon Models: @BaalEldritch*

Lady Lazarus: The traveling XXX creator and blood-soaked forest demon doesn’t want you to get the wrong impression—her moniker is so much more than its biblical origins. “Is my name *too* spooky? You know, the whole risen-from-the-dead thing? Having lost loved ones, I am buoyed by the beauty and hope of resurrection; to overcome loss and grow, flourish…even make a career out of it.” *Twitter: @LadyLazarussss; LadyLaz.com*

Hex Hypoxia: For this beauty from beyond the grave, “spooky” is a way of life. “As a bit of a cliché goth ghoul, Halloween will always be one of my favorite times of year. And yes, I dress like it’s October 31 year-round!” *Twitter: @TheHexHypoxia; HexHypoxia.com*

Melissa Drew: No, that’s not Lady Dimitrescu from Resident Evil Village—it’s Melissa Drew, slaying us with her black magic. “Halloween is my favorite time of the year. All of the ghouls come out, the candy is plentiful, and I love a good costume!” *Twitter: @_Melissa_Drew; MelissaDrew.com*

Mistress Petra Hunter: Your manic pixie dream bitch dominatrix is hungry…for terror! “I adore playing with fear. For me, there’s nothing hotter than finding out what makes you afraid and then using that against you.” *Twitter: @MsPetraHunter; IG: @MsPetraHunter__*

Cubbi Thompson: You know you’re a badass goth when you make the cover of *Gothic Girl Magazine.* “Halloween is a very dark, mysterious and seductive season, and this vampy succubus lives it. There’s nothing better than a stormy fall night, curled up with your familiar and watching a scary movie together. That is, until I suck your soul.” *IG: @CubbiXO; Twitter: @CubbiXOXO*

Ravyn Rose: Model, actress, dancer, artist—but who is the real Ravyn Rose? In her own words: “A lowbrow gal with a lust for the macabre and all things strange and unusual.” *IG, Twitter, OF: @RavynRose666*

Skyhook Nova: Remember Skyhook’s awesome Gritty cosplay (“Hot for Mascots,” December ’22 issue)? Turns out our fave Philadelphian has a dark side…. “I’m both the killer and the Final Girl.” *Twitter: @SkyhookArt; SkyhookNova.com*

Funeral Rose: This horror-loving hairstylist is a whore for gore! “I remember watching *Scream* for the first time and being so scared and horny. My tastes have since evolved; now I love grindhouse, exploitation and transgressive filth. Go forth and watch some sexy, spooky movies, you freaks.” *IG: @FuneralXRose; OF: @P0rnographicSeizures*

“On Halloween, witches come true; wild ghosts escape from dreams. Each monster dances in the park.” —NICK GORDON, PRODUCER

LADY PIM & AND[illegible]
PHOTO BY PRO[illegible]

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FUNERAL ROSE
PHOTO BY RICKY TAYLOR

HEX HYPOXIA
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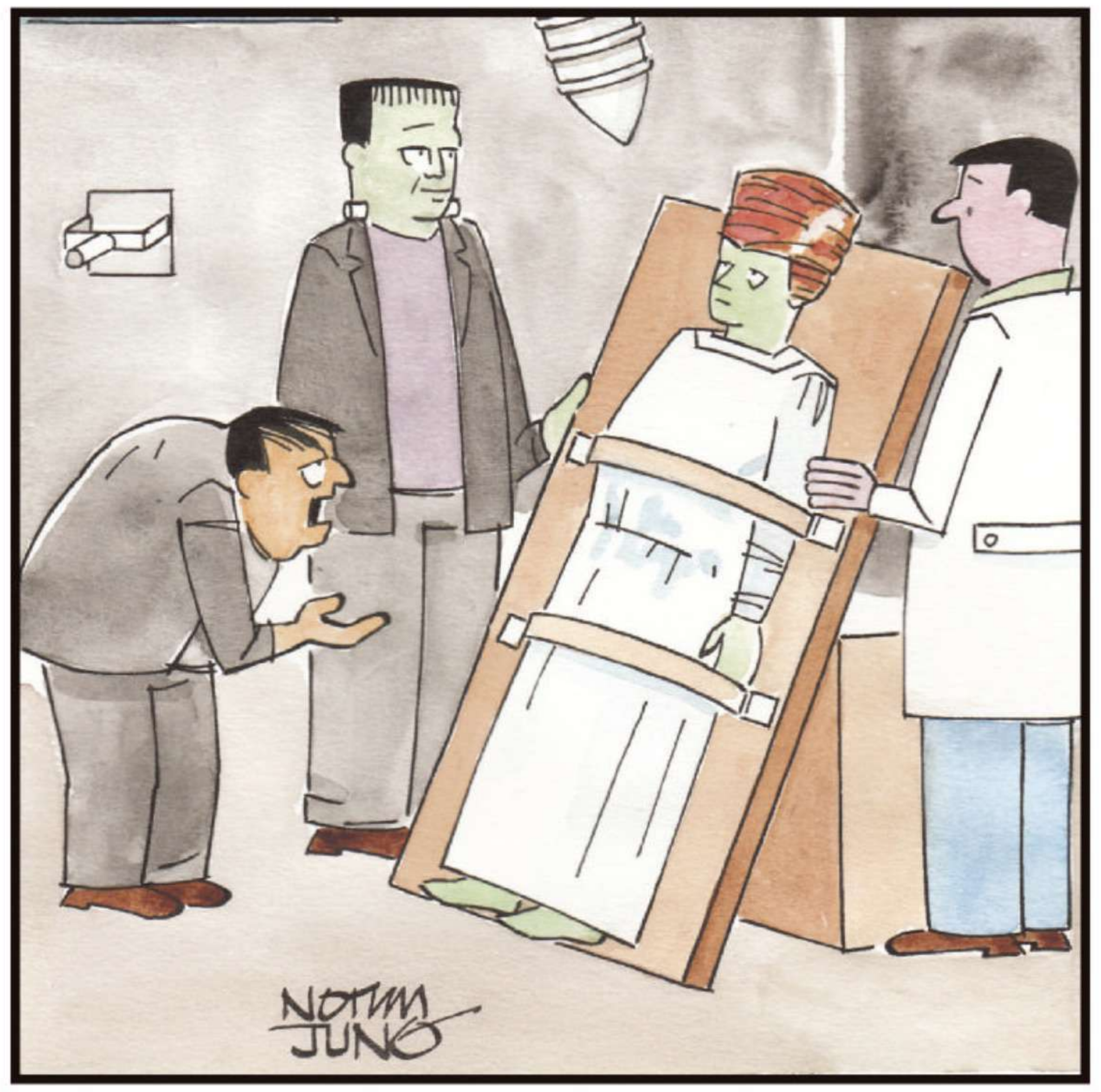
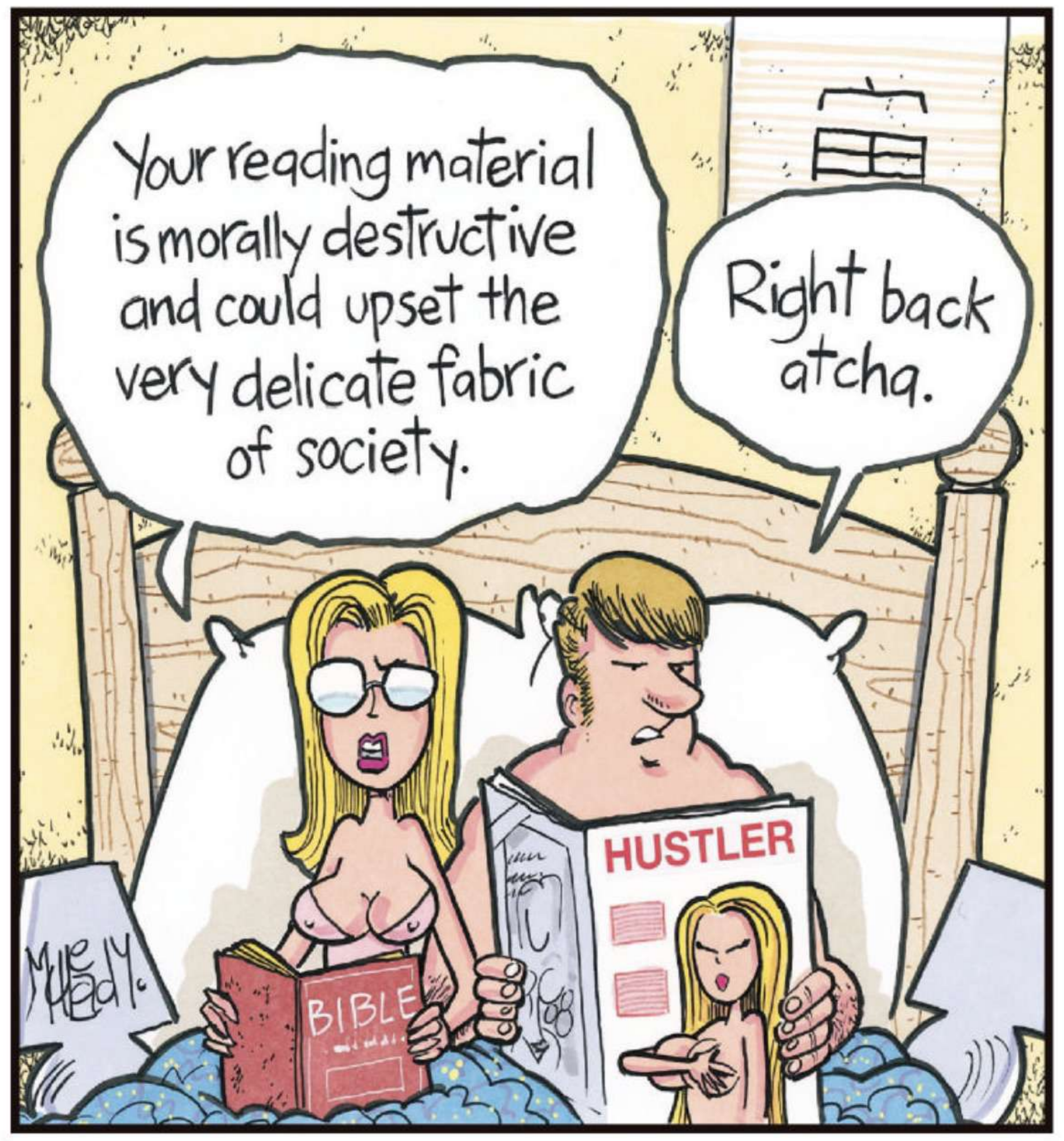


“The monster wants a woman with big tits and a tight pussy!”



Your reading material is morally destructive and could upset the very delicate fabric of society.
Right back atcha.
BIBLE
HUSTLER
Mr Ely Head

“I love Halloween, and I love that feeling: the cold air, the spooky dangers lurking around the corner.” —EVAN PETERS, ACTOR

TALES FROM THE CLIT: LITTLE PUCK

PHOTO BY JESSE MORADO - IG @_LA_HOMAGE

Water is wet, the sun is warm, and rappers love porn stars! In this fifth chapter of our X-rated storyteller's series, HUSTLER Beaver (May '23) and newly minted Brazzers Girl Little Puck takes us back to the time she banged a chart-topping MC and his entire entourage after a show. All aboard!

"I've gotten into some scandalous, weird, fucked-up sex scenarios in my life, but one of my favorites has to be the (first) time I fucked a famous rapper. And his crew.

"It all started when he slid into my DMs while I was listening to his music and eating chicken nuggets at McDonald's. I remember checking to make sure I didn't leave a wet spot in the booth—I was so turned on and just knew we were gonna fuck like crazy.

"And, oh, Lord, was I ever right. He put me on the list for his next show and told me to meet him at the tour bus after his set. I ascended the steps into billowing clouds of smoke—instant contact high. It was him and about five other guys; we all smoked blunts and did shots for a while, but I was feeling like a frisky little minx and wondered when the damn action was going to start!

"I began to act more sexually aggressive and threw my legs up on the table, spreading them real wide. I don't think he was used to girls being like that, but his friends sure were. Three of them grabbed me and threw me to the floor, tearing my clothes off. *That's more like it!*

"Before I knew it, I was butt-ass naked with one guy on one tit, one on the other and then another guy finger-fucking my aching, wet pussy. They had obviously done this before—it was masterful. One of the guys grabbed a leash (I had arrived in a collar), attached it to me, then started fucking me doggy-style on the couch. The main rapper I was there to see pouted off to his back room, but I didn't give a shit—I was there to *fuck!* If you want me, you gotta get in there, baby!

"After a couple hours of mayhem and sweaty, nasty sex, it was time for a break, and they showed me to one of the bunks in the hallway. Not even five minutes later, they were back for more.

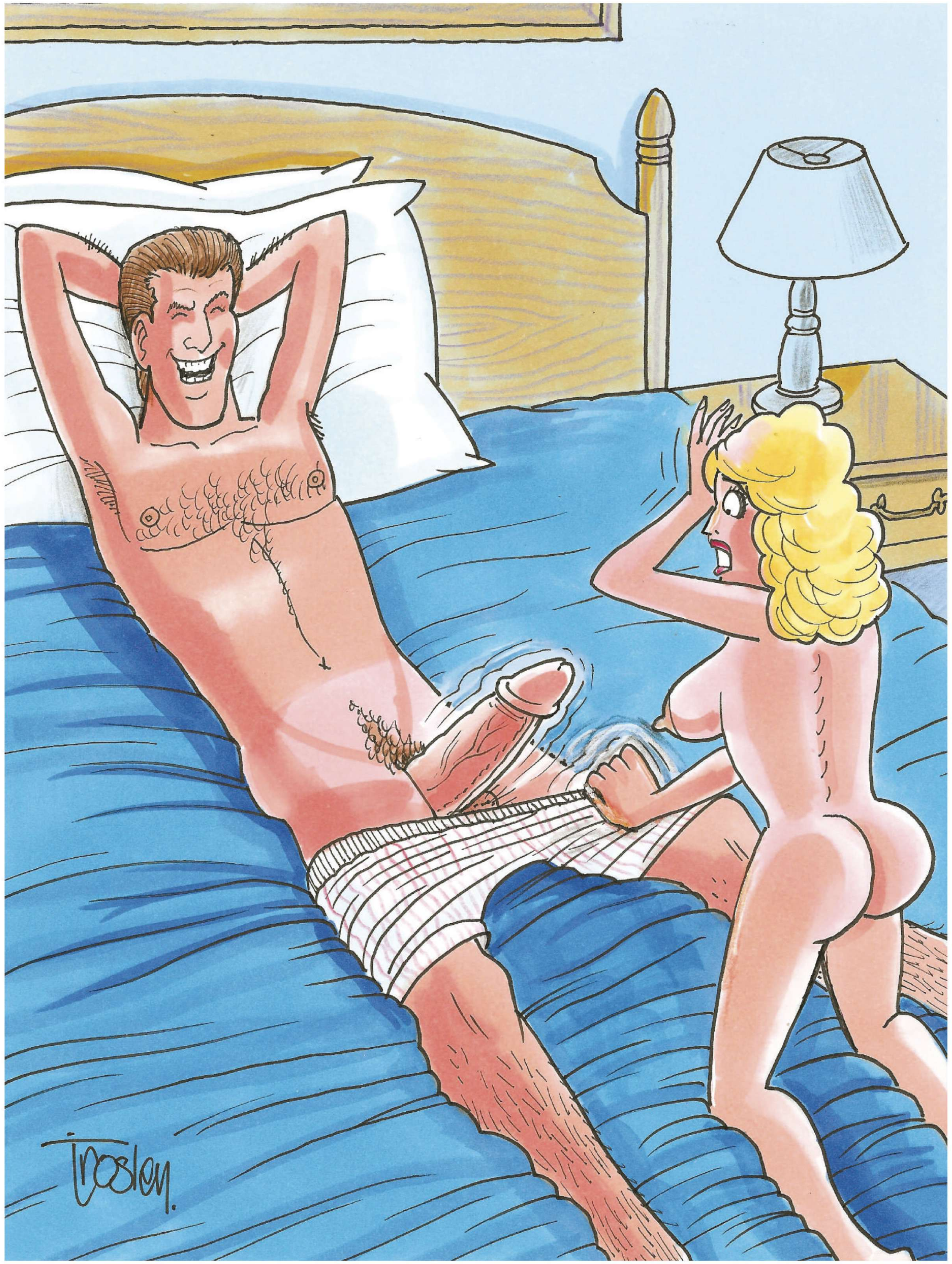
"*Tap-tap-tap!* 'Hello?' I said. 'What's up, baby girl?' It was too dark to see who it was, but I didn't care. 'Get in here!' And he climbed in, put on a condom and started fucking me! I was giggling the whole time, I was so happy—*this* was why I was here! But he came super quick, and that made me sad. Finally the rapper I was there to see came to get me and brought me back to his room.

"His dick was *so big*, and I was in fucking heaven! I blew him for what felt like 30 minutes before we moved to a hotel room, where another girl was waiting. The three of us fucked for a while, but she was really bitchy to me; it got so weird that I couldn't help but mouth "Sorry" to her while he was balls-deep, slamming my cunt. That definitely pissed her off—she grabbed a glass of water and threw it on us while we were fucking. But it landed on his dick while he was sliding out of my pussy, and it was so wet and cold and refreshing when he slammed back in that I laughed and said, 'Appreciate you, girl!'

"Honestly, I've been thinking about hitting him up again…"

Follow Little Puck! Twitter: @LittlePuck; IG: @LittlePucksPlayhouse; LittlePuckPls.com

"Every difficulty slurred over will be a ghost to disturb your repose later on." —FREDERIC CHOPIN, COMPOSER



"Careful…it can sense fear!"

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ANDREA M.

WET LATEX

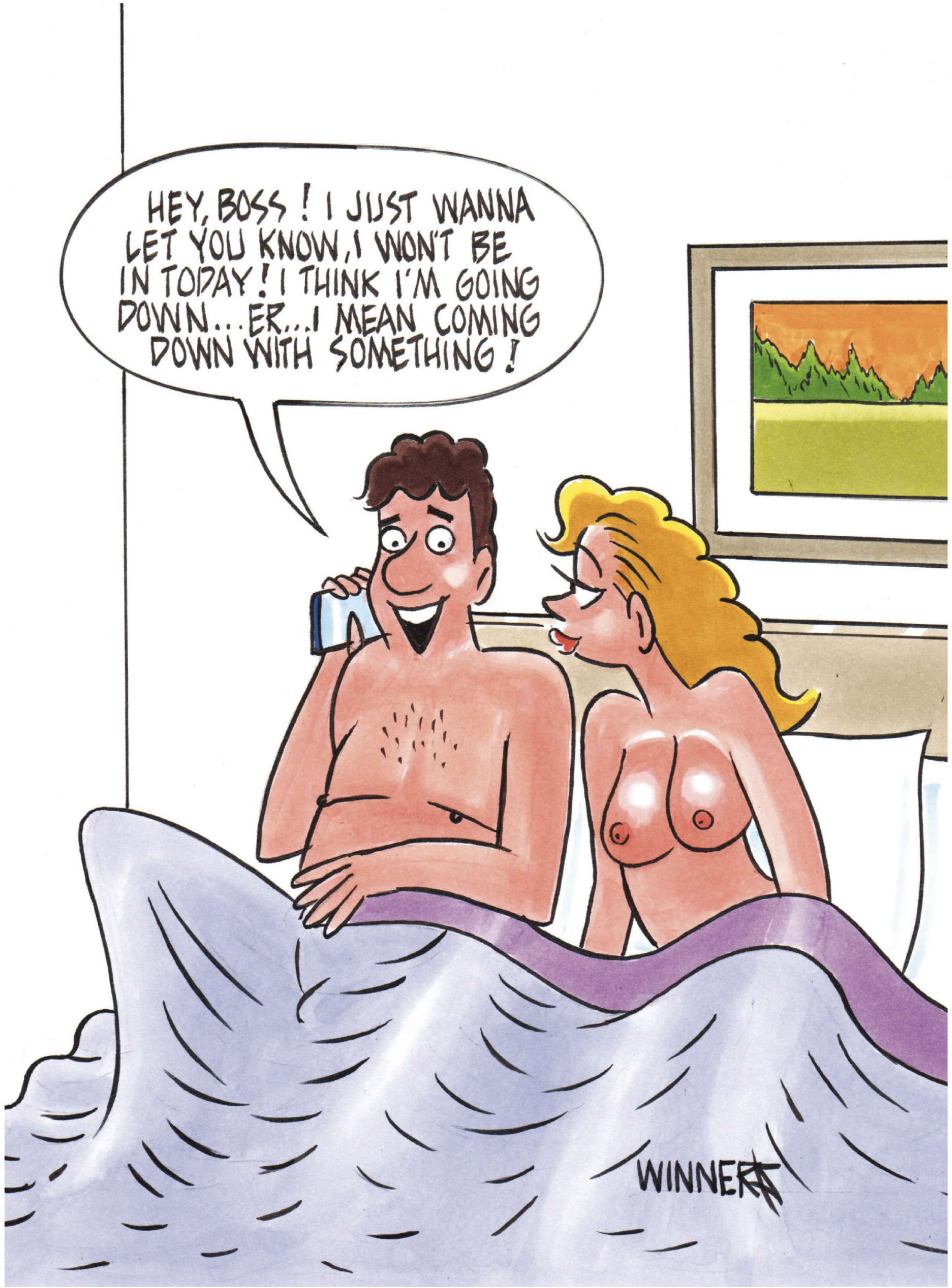
PHOTOGRAPHY BY
HOLLY RANDALL
PRODUCTIONS

My artistic journey began with a foray into the world of modeling for photography. It was an endeavor that ignited my passion for self-expression, but I really came into my own when I embraced the allure of fetish shoots. Over the years, I've focused on fetish work, and my exploration of this realm has captivated my creative spirit, allowing me to delve into uncharted territories of sensuality. I'm still committed to editorial and other artistic facets of my craft. As long as I push my personal boundaries and embrace diversity, my soul is fed."

ANDREA'S VITAL FACTS

HOMETOWN: **Emeryville, California** | HEIGHT: **5-4**

MEASUREMENTS: **36D-25-35** | FAVORITE POSITION: **On top**


HEY, BOSS! I JUST WANNA LET YOU KNOW, I WON'T BE IN TODAY! I THINK I'M GOING DOWN...ER...I MEAN COMING DOWN WITH SOMETHING!
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THE END IS HERE

BRENDON SMALL TALKS *METALOCALYPSE* & DETHKLOK

INTERVIEW BY MIKE ADAMS
IMAGES COURTESY ADULT SWIM

At first, I was clueless how to approach an interview with Brendon Small, creator of Adult Swim's hit animated comedy *Metalocalypse*—a series that follows five imbecilic musicians collectively known as Dethklok. The show, which first aired in 2006, pokes fun at the inanity of starfuckers through a maniacal display of insobriety, violence and the occasional talking dick. So bring on the cocaine and strippers, right? Small, however, doesn't appear to inhabit the perversions of his fictional world, not at first glance anyway. He looks more like he should be turning newlyweds down for home equity loans than some heathenous ambassador of the heavy metal culture. But isn't that precisely the uniform any real agent of darkness would choose to embrace? Watching this dapper bastard play guitar—a skill he employs to compose the music for *Metalocalypse* as well as front the physical manifestation of Dethklok—it becomes painfully evident that his formal musical training came from either a Ouija board, or he once dangled his untethered soul at the Mississippi crossroads from the headstock of a Gibson Explorer. Nothing other than a contract with the Dark Lord could account for this man's ability to make with the sweet, melodious *chunk-chunk*—and at speeds too—capable of sonically scalping a commune full of hippies. >>

NOTE: THIS INTERVIEW WAS CONDUCTED PRIOR TO THE SAG-AFTRA STRIKE.

To carve out a prosperous career in music *and* comedy is a rarity. There's a legion of starry-eyed paupers who've attempted to make it big in just one of these artistic endeavors, much less both. Still, despite the odds, Small has persevered inside the savage jungle where corporate subterfuge often greets the unsuspecting sphincter of a visionary with a rubber glove. After graduating from the Berklee College of Music, Small opted to pursue stand-up comedy. This pivot ultimately led him to sign on as a writer, voice actor and composer for the Adult Swim series *Home Movies*, which gave birth to his love child *Metalocalypse*. The show, which premiered in 2006, attracted a rabid fan base, but eventually ended in 2013. It's been ten long years, but now Small has returned, horns held high, coming in hot like he just shot out of the Ninth Circle of Hell with his ass on fire. *Mwhahahah!* His movie, *Metalocalypse: Army of the Doomstar*, is out right now, as well as a new Dethklok record entitled *Dethalbum IV*. The band is presently on tour in support of the whole kit and caboodle. HUSTLER Magazine caught up with Small at his Los Angeles studio to discuss the sheer insanity that goes into keeping the dream alive.

HUSTLER: Well, you know you've finally made it when HUSTLER Magazine comes knocking. Considering the debauchery in *Metalocalypse* for all those years, it seems like we're late to the party.
BRENDON SMALL: It totally makes sense. I know that people from the [adult] industry were reaching out a long time ago. They saw that we were sort of showing that part of the world. So they were like, "Hey, can we get some of our stars in there?" I was like, I don't know. Maybe. We usually just cast comedians or heavy metal folks. We were always trying to populate it with people from King Diamond to Metallica—let's give all these people an opportunity to be part of the joke.

You were born in Illinois, correct?
Yeah, Springfield, Illinois. And then we went to Salinas, California, which is kind of like Steinbeck country. That was a good place for me to sit indoors, watch lots of movies and learn a bunch of Yngwie [Malmsteen] licks.

When did you start playing guitar?
I bought one when I was 12 years old from Toys "R" Us, with a speaker built in and everything. I saved my money—I mowed lawns—and I got an $84 guitar. It was the most expensive thing I had ever bought. Then I realized I didn't know what to do with it. I met my friend Renzo two years later, and he said, "I know how to play guitar." And I'm like, "Nobody knows how to play guitar. That's crazy. Guitar isn't for mortals. I have one. It didn't work out." He was like, "Come to my house after school." He was playing like Kerry King, like crazy, bonkers solos. I was like, "Oh, my God, this is insane. I stand corrected. Humans can play the guitar." He showed me that day how to play a blues shuffle. And he showed me "Iron Man." I hadn't even heard "Iron Man" yet. He had a tape collection that was crazy. One day he showed me everything from Led Zeppelin to Blue Öyster Cult to Jethro Tull to Slayer to King Diamond to Metallica. That was when [Metallica's] *…And Justice for All* had just come out, and my jaw was on the floor. He made a mix tape for me, and I never recovered.

Did you take lessons?
My buddy and I started taking lessons from the same guitar teacher in Salinas, and we would get competitive with one another. He had been playing a year and a half longer than me, but I was like, "I'm going to catch up with you. Watch your back." And then I would start catching up. He would go, "Oh, no, no, no," and then he'd start to beat me. It was a really healthy competition. We also got excited about the theory. Who could know more than the other about the theory of chords, about the theory of the circle of fifths? Who could understand what to do with a minor seventh chord? We kind of learned just by sitting in, not having dates.

What did guitar teach you about life?
When I was 15, I entered a guitar competition and failed so hard. I basically had a panic attack onstage. The audience couldn't even look at the catastrophe that was happening. That night I came home and had to make a decision. With a failure this big, this is where I think you quit the instrument. The only thing that did happen that was good—in that time I prepared. For like the two weeks before, I started a practice regimen. I would wake up at 5 o'clock, practice for a couple hours, go to school, come home, practice, take a nap, practice some more into the night and repeat that cycle. I just thought, I'm in training. In that time, I solved more problems with my guitar than in the year and a half playing. I see the reward by putting the hours in, putting the problem solving in, slowing everything down and figuring it out. I won't let myself quit. I have to keep at it until next year and see where I land in this guitar competition. So I stayed on the regimen, and I got better. I performed again and didn't win, place or show. But I held my own. One person walked up to me in the parking lot afterward and said, "Hey, man, you got robbed." I was like, that's it—that's enough. I knew I couldn't put it away because I loved it. And plus, I was never allowed to quit. I played sports, and my parents would say, "You hate it, sure. You can't quit."

So why do a *Metalocalypse* movie after all these years?
The story wasn't finished. I always knew that if an opportunity came for me to do it, I would. Because I can't quit. And I really like movies, and I wanted an opportunity to make one.

How long did it take to complete?
It was a pretty good, solid two years and some change of output and creative managing.

Was it your pandemic project?
I think we were doing the deal during the pandemic. The deal was looking like, *Everyone is on the same page, so I've got to start coming up with everything.*

Where does that start?
I had an idea for what the end of the show would be a long time ago. And I had a lot of things that needed to be wrapped up. The question would be, how? That's where it starts. I have an outline that I put together. I talk to great writers, one being Brian Posehn, who's a big heavy metal, comedy guy; Janine Ditullio, who worked on my first show, *Home Movies*; and then Andrew Kevin Walker, who wrote the movie *Se7en*. So I pitch my story and say, "Talk me out of this. Tell me why I'm crazy." Because this is a crazy, complicated, big prophecy story. And so we work it out. "I don't want anybody to touch paper. I want you to just talk to me. It's up to me to just gather up all of your notes." Then I go away. Two years ago, I'm with my wife, we're in Italy, and my job is to write the first two acts. I write the script blank page. Even though I've got the outline, I've got the ideas, I'm still doing blank page. There's a lot of things I've learned over the years. I'm editing, I'm rewriting, and do it all from here. I team up with storyboard artists, animators, compositors. And then I've got a new philosophy on how I want this to look versus how the old ones look. This is a movie. Those were the TV show. I think *Star Trek* the TV show versus *Star Trek* the motion picture. Different, but still the same DNA. It's the same DNA, but we mutated it.

In this mutation, I noticed a lack of implied oral sex. Has Dethklok matured beyond banging groupies, or are they afraid of the cancel culture?
It's just not part of the story. I have no interest in going back to a different era and trying to tell a story for a time that was a different thing. This is the story of a celebrity who is emotionally, romantically and professionally flat-spinning, and he's given the ultimate deadline of his life, which is to write a song that may or may not save the world. This is about the ego, and this is about what a band is. A band is a family; a band is a relationship. And there's a bigger relationship too, with the audience. That's a big part of the Dethklok story. We hate our audience. We detest them. We blame them for everything, and we don't want them to be a part of us. But we need them. So that's part of the metaphor and part of the bigger story. All that other stuff, it didn't have a place in this story. The most horny sequence is a metaphor where Nathan Explosion is re-consummating his relationship with his own god, which is music. Everything else is peripheral. >>

Is the movie an indication of a series reboot?
Well, this is the end of the story that we started in the first episode. The end of the movie—this is a spoiler, but they reunite. There's a band; there's an audience. I think Dethklok will live forever. I don't know if there will be more. I'm not sure. I don't have any deal in place.

Where does the story and music collide?
In this movie, I knew I had two important songs: the wrong song and the right song. I knew the wrong song had to be heavy, evil, furious. The song is called "Aortic Desecration." That's to me like if Cannibal Corpse or Nile wrote a song about heartache: "Aortic Desecration," a broken heart. This is all ego: Look at how fucked up I am. Look how angry I am. Look how I'm wounded. And I'm even more pissed off because I'm the one that led me there. I'm the one who got humiliated, publicly gutted, my guts exposed, my heart exposed. It's got to be such a wrong song because the other song has to be about… everybody. So you think of these polarities. And I think, okay, what does that song sound like? Then I start working it. I write a bunch of different riffs. I'll come up with an idea on guitar where I say, okay, this is a song I can follow through all the way to the finish line. Then I've got a whole score that I do. I have a main theme for Nathan and his plight, and how can I wrap that up in the song of salvation? It's the same theme, so I'm playing with that theme throughout the entire movie. That theme is going to support me, because I can do different versions of it. At some point, someone will say, "We need that music 'cause we're boarding this scene." And I'll go, "Okay, okay," and at the last second I'll do everything.

> "WE JOKE AND CALL OURSELVES THE *METALOCALYPSE* PLAYERS. WE'RE NOT DETHKLOK. *THEY'RE* DETHKLOK. WE'RE THE JERKS THEY HIRED TO MAKE THE SOUND."

Sounds treacherous.
It's like writing. Most of writing is not writing. It's doing anything but writing. It's dreading it, going and changing your clothes a thousand times, doing anything to not write. I do all that stuff, and it's all part of the process. But I'm kind of doing them concurrently. I am doing dialogue, I am doing the score, and I am working on songs for the record. But it's all the same thing. That's what I think. The philosophy is, everything is a guitar. If I can figure out the guitar, I can figure out a Pro Tools timeline. I think it's all the same thing, and if I have enough time, I can get it done.

Do you approach Dethklok music as a composer, and do you consider how the music will translate to a live performance?
I go to a lot of shows. I think about what's working. I love big, huge, epic, mid-tempo or even slow-tempo rock, metal tunes. I go back to what's the most epic song I can think of. Maybe "The Prophet's Song" by Queen. This is about the end of the world. This is about God smashing people and destroying everything, and I think that's awesome. And then there's "Sign of the Southern Cross," Dio-era Black Sabbath. Big song. I even think "For Those About to Rock." Fucking amazing, like one of the most heavy songs, even though it's not death metal or anything. It's one of the coolest songs of all time. So I think about those kinds of tempoed songs. I do think, if this is an important song in the movie, I'm going to have to probably play this live. Also, when I do a record, I'm like, *Hey, dummy, remember, don't punch in too much. You have to be able to duplicate this.*

I read something about Mr. Bungle years ago, and it said they never think about how they'll play songs live. They just record it and figure it out later.
Yeah, I do that too. I mean, I don't know if I can sing and play this at the same time, because I'm doing these things at two different times. You put yourself in a position where you don't have a choice but to figure it out. And by the way, the way that this live show was conceived was very simply. How do you tour this? Well, the Gorillaz did it. So I watch the Gorillaz, and I'm like, I like that, but they're kind of behind a scrim. We should be in front of it. We're almost like a pit band. The real story is behind us. Because it isn't about us. We joke and call ourselves the *Metalocalypse* Players. We're not Dethklok. *They're* Dethklok. We're the jerks they hired to make the sound. That's how I feel. I'm working for them. It's their idea. I'm just trying to not screw it up.

How did you develop the personalities of the Dethklok characters?
Myself and Tommy Blacha named these characters in probably under 20 minutes. Toki Wartooth. We took either my name or his name and put it into What's Your Viking Name? And then we thought like, Murderface. What about William Murderface? That sounds good. We just committed and kept moving. We thought about the etymology of a band. Who are bands that we loved? First of all, what do I want to hear out of this band? The first thing that I did after I pitched it to Adult Swim was figure out what they sound like, 'cause I think that will tell me a lot. I knew I loved Brian May. I knew I loved Iron Maiden. I love Metallica. I love Cannibal Corpse. I was just trying to put my arms around a bunch of stuff. So what's that mean if I like Iron Maiden? It means I need two guitar players, 'cause I need harmonies. So let's talk about guitar. I keep talking about Yngwie. I have a Swedish guitar player here. And I have a Norwegian guitar player. And one of them is kind of calling themselves—although it's never true, ever—the fastest guitarist alive, and the

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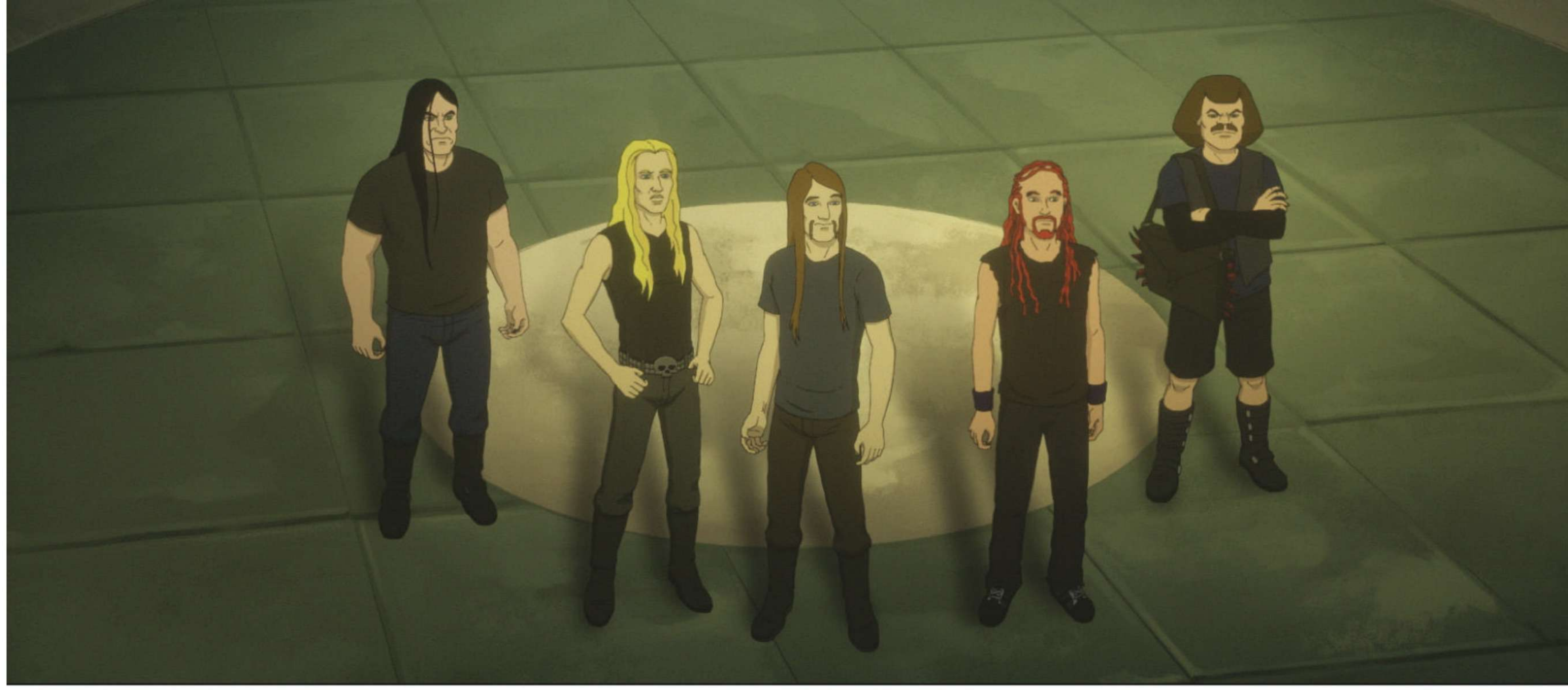


joke is that the other guy is the second fastest. So, okay, we've got a little bit of a class warfare thing going on here, and that's kind of fun. That'll always make them sort of knock against each other. We've got this sweet, innocent guy, with his dark background. We got this Skwisgaar Skwigelf, kind of gregarious, European, Lothario character. Okay, that's fun; that's its own universe right there. I can make a show about that alone. And then, okay, who's the singer? It's Conan meets George "Corpsegrinder" Fisher. And that's kind of what he ended up looking like. Pickles the Drummer. Again, let's just call him Pickles. Got it. That's the name. Let's keep them moving. It was like that.

There were a couple of people from Russia, from Germany, classmates that I had in music school. I would listen to their voices and exaggerate them to a crazy degree. And then William Murderface—we always knew he was going to be a kind of angry character, with the most hatred inside of him. But he just hates himself more than anything. And also, here's a bass player, and we thought about [Metallica's] *...And Justice for All*, where you just can't hear the bass. With all of those guitars, there's no place for the bass to go. So I thought, here's a guy who feels like he's just worthless all the time. That's William Murderface, this wretched character, who we identify his real purpose, which is to be an asshole...to suck the life out of everything. Every band needs a voice of horrible truth. Pickles, we weren't sure. I started out the show as kind of an exaggerated version of just my voice. It just wasn't enough with all these crazy voices going on. So I thought about *American Movie* and did an impression of Mark Borchardt. I started out with an impression, and it became its own thing. And that's kind of how the characters all came to life.

Easy as that?
It took a little bit of doing. Even when Tommy was doing Murderface for the first episode, I was like, I'm not sure about this voice. I wasn't sure about Pickles' voice. Nathan, yes. Toki, yes. Skwisgaar, yes. There was one scene in the second episode where Murderface is supposed to have a bunch of food in his mouth and screaming through that. I was like, wait a minute, I think that's what the character should sound like. You should almost not understand him. We went back and re-recorded the first episode to get that. We put paper towels inside Tommy's mouth and made him redo all the dialogue. So fine-tuning. From Episode 1 of *The Simpsons* to the third season, Homer's voice changes. Everything settles. Ours would too. It happens in every animated show.

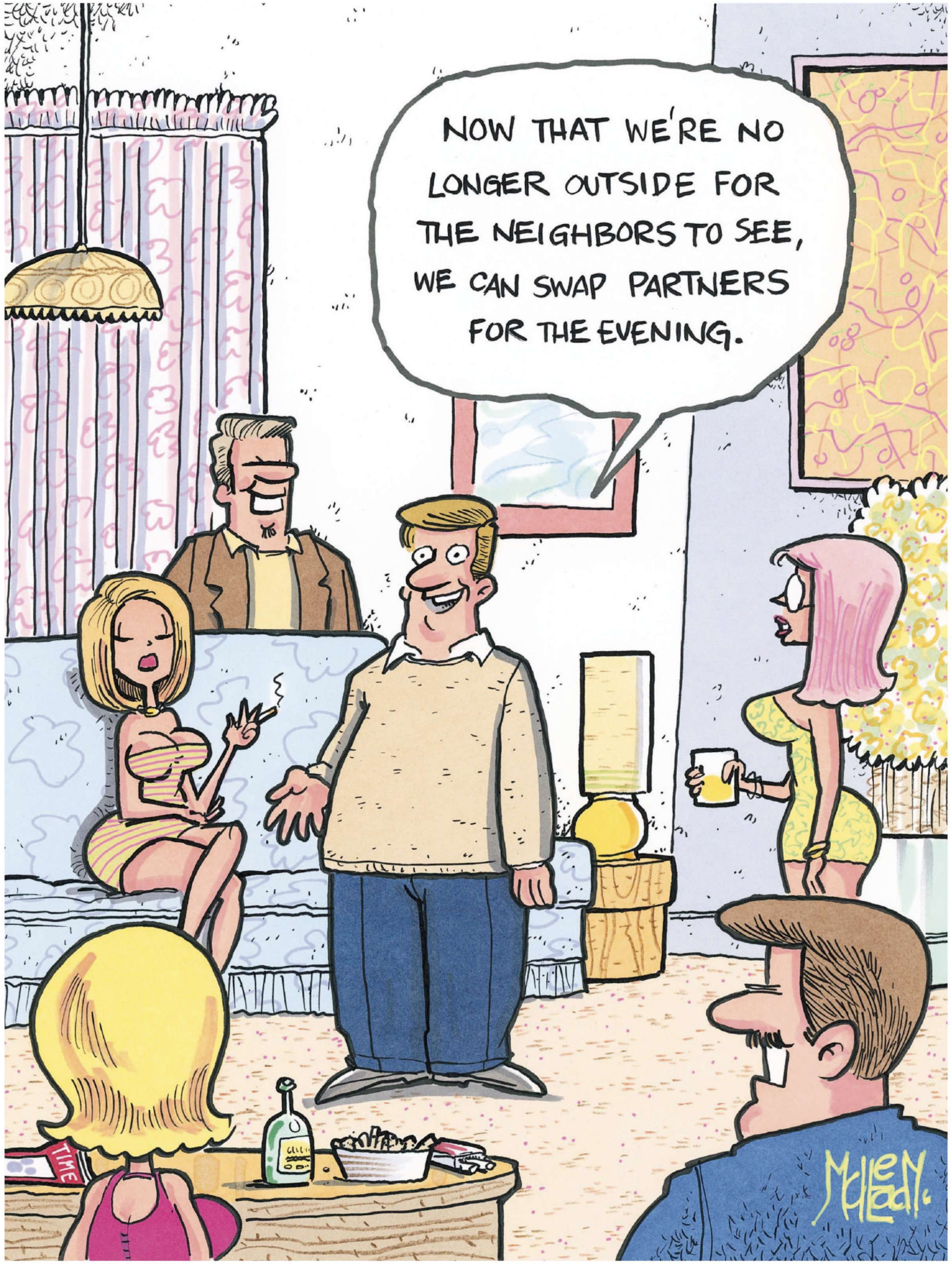
***Metalocalypse* is comedy and metal. Is it all relative?**
Absolutely. I went to school with musicians; I hang out with musicians; my buddy who taught me my first chords is a musician. All we did was talk about comedy. All we did is watch *Monty Python* and stuff like that. All we did is talk about King Diamond. It's ridiculous, but it's perfect. It's operatic in such an over-the-top way. Every single person we talked to, we said, "Hey, do you want to be funny?" And everyone wants to be funny. Everybody has a sense of humor. Even if they might look like serial killers onstage, they are still real people, and they want to be funny too.

Was working with your idols always a goal for the show?
The idea was, how can we support heavy metal and also how many of our heroes can we meet. How can I cross paths with everyone from Metallica, Cannibal Corpse to Mark Hamill to Malcolm McDowell? That's something we're always thinking of. How would I feel if I were 15 years old and I saw that Steve Vai was doing voices in a cartoon? Or the guitar was animated somewhat accurately. I'd lose my mind, and I'd probably take a bullet for that show. That's what I was trying to do.

Which of the show's cameo artists got you the most starstruck?
James Hetfield. He's like a movie star. He's like a leading man. Mark Hamill. I was so happy to have him aboard. I just wanted to cast him because he was one of my heroes. But he auditioned, and his audition was so great. He's such a great voice-over actor, and he's so easy to work with and such a cool guy. When I finally met him, I was frozen. My heart skipped a beat. I looked into his blue eyes, and I was like, *Oh, my God, it's Luke Skywalker.* He was like, "Hey, Brendon, how you doing?" I was talking to him; I was just sort of on autopilot. I was looking at him; words were coming out of my mouth; I was communicating, somehow. And he would end up being so cool.

How do you decide which artist fit a role?
You think about the attitudes of some characters. King Diamond was one of the first guys I thought about. If we need somebody to do multiple voices, I think we've got to go to King Diamond, because he does all those voices. He gets it. And some people, even though they're very ostentatious and flamboyant onstage, they're introverts. So how do you get Slash to raise his voice against his nature? Because he's cool, he's introverted, and he's a smart, supernice guy. Some people have never done this before, and you don't know who's going to be able to do what. And some people you have to be like, let's keep going through this, and when it starts getting embarrassing, if we start feeling dumb, then we're on the right track. For the most part, what we would do is see who's playing around town while we're in production. So if people are in town while we're doing something, if we have a script ready, then let's just see who's available. And if we have one character, maybe we can turn it into a few characters. We're always measuring logistics to help us decide who would be able to do it. But also, who's cool? Who do we like?

Your story is an interesting evolution of success. It was almost a perfect storm, going from studying music at Berklee to becoming a stand-up comedian, which provided the break you needed to do this show, where you get to exercise both of those talents. Did you sell your soul to Satan?
I don't think I did. You know, I went and spoke at the graduating class of Musicians Institute out here in L.A. I talked to them, and I kind of said the same thing to them: "I don't know how people get into the music industry. I only know the way that I did." I'm a guy who was a music school student who became a comedian who learned how to write so I could become a TV show runner so that I could become a musician. The question is: Can you get an audience to show up? And what's your philosophy with your audience? Again, my philosophy is, I'm trying to get someone who was like me out there. To me, I can't be spending my time in a better way, 'cause it really is a little love letter to my heroes. We're all fucked up, but at least we're together. And music is the most important thing. I don't know what I believe in, but I'm really lucky to have had this rock 'n' roll experience alongside comedy. I don't even know what I am anymore, if I'm a musician or a writer or a comedian. It's all one big glob, and it's all the same thing. Everything's a guitar.


NOW THAT WE'RE NO LONGER OUTSIDE FOR THE NEIGHBORS TO SEE, WE CAN SWAP PARTNERS FOR THE EVENING.
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VINNA
REED

SERIOUSY SEXY

PHOTOGRAPHY BY
DAVIDE ESPOSITO

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I used to be quiet and shy, with no self-confidence, but all that has changed in my eight years as a porn star. Every photo shoot boosts my confidence, and I thank you for that.

"I have a few good friends, and that's enough in today's world. They would describe me as kind, patient, punctual and reliable. And I will always tell the truth. But I'm a Capricorn, so I'm crazy about cleaning, and last-minute changes stress me out. I admit it—I don't like jokes, and I have no sense of humor—which isn't to say I don't like to have fun, especially in the bedroom. I have tried everything, but really love to be dominated. I want a man to conquer me and tease me mercilessly until we finally have sex. I remember all of my firsts, including the first time I licked a girl and the first time I was licked. Sorry, gentlemen, but girls are just better at oral…at least I am."

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VINNA'S VITAL FACTS

HOMETOWN: **Horní Benešov, Czech Republic** | AGE: **33** | HEIGHT: **5-6**
MEASUREMENTS: **34F-24-34** | FAVORITE POSITION: **It's different every time because no penis is the same.** | INSTAGRAM: **@VinnaReed**
TWITTER: **@VinnaReed_**

A HUSTLER HALLOWEEN

Here at HUSTLER we believe in celebrating All Hallows Eve with scary good sex. Sure, we like to dress up, but for us the fun doesn't stop there. Witness the eerie ecstasy, spine-chilling heat and otherworldly orgasms depicted on these pages, and we believe you will agree: HUSTLER's history is replete with tantalizing treats.

"SAMANTHA: DEVIL WOMAN"
NOVEMBER '81

"SASHA KNOX & TALON: I WAS A TEENAGE ZOMBIE"
NOVEMBER '06

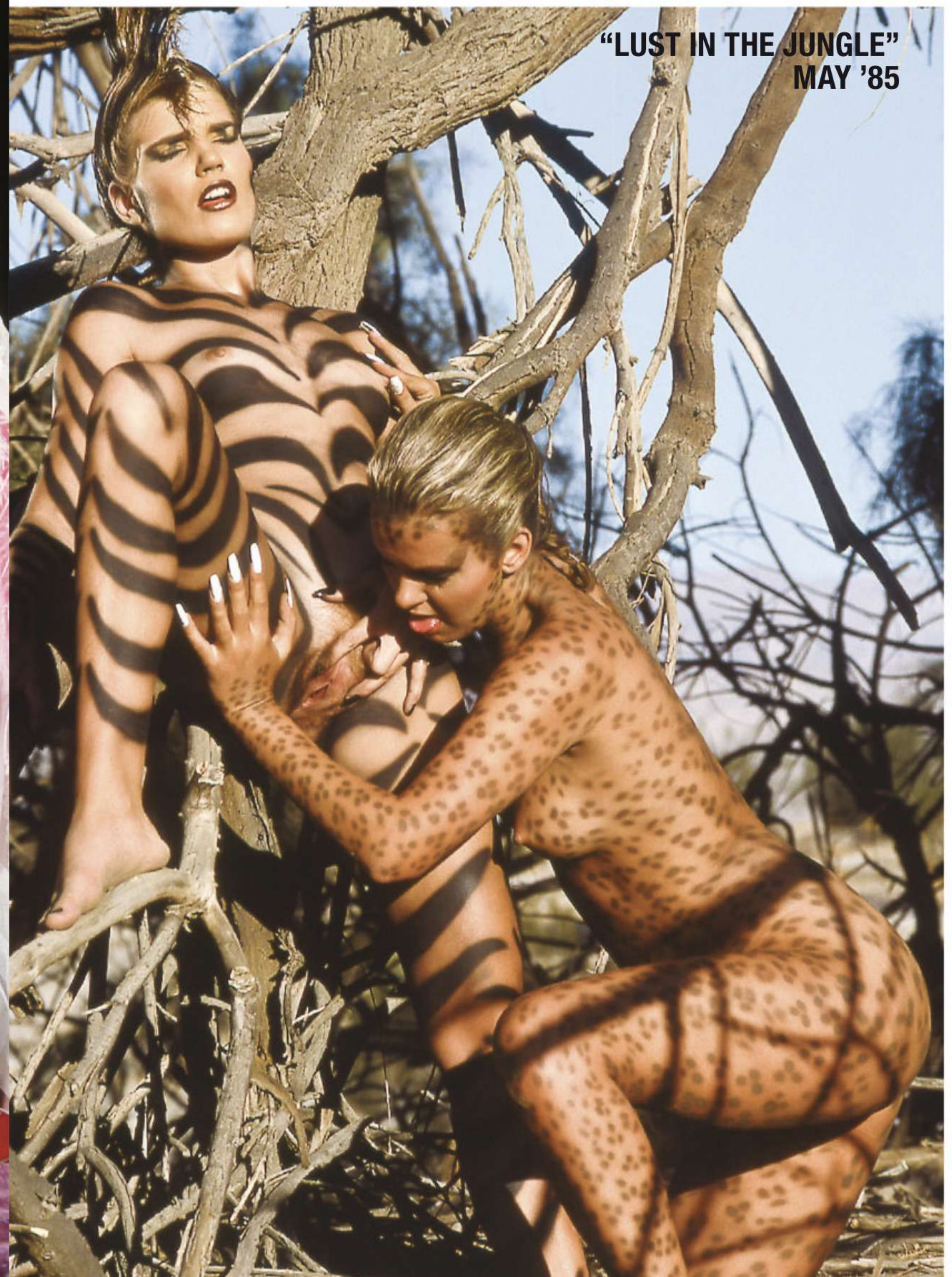
"MARS NEEDS PUSSY"
JANUARY '91

"ELECTRA: THE GIRL FROM OUTER SPACE"
MAY '76

"GOLD FINGERS"
OCTOBER '82

"SOMEDAY MY PRINCE WILL COME"
JULY '85

"TRICK OR TREAT"
NOVEMBER '76


"LUST IN THE JUNGLE"
MAY '85

"BEAUTY & THE BEAST"
APRIL '81

OLIVIA JAY

CAPTIVATING

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

I was a stripper in college, but I kept it a secret. Sex work was taboo in my family, so no one knew about my job. I told myself that I would just use stripping to pay my way through school, and then I'd be done with adult entertainment. After I graduated, I got a regular 9-to-5 job. I was a bit of an idealist and thought I was going to change the world. But when I was actually in the workforce, I was exhausted and miserable all the time. It made me wonder, *I worked so hard for this?*

"The pandemic ended up being a blessing in disguise. I got laid off, and then I opened an OnlyFans, and now I'm having the time of my life! I post a lot of squirting solos, and I'm known for my squirting. I've always been a sexual person, and that makes performing sex enjoyable. Now that I make porn, I'm no longer hiding my erotic persona from people I know. I've learned that life is short. There's no shame in sex work. This is a job. Sex work is real work!"

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DIMONICA ROSE

POETRY IN MOTION

PHOTOGRAPHY BY
ELLEN STAGG

I admire people who follow their heart—who say what they believe in and do exactly what they want to do. Since I was young, I've been a rebel. I love artistic expression, and I write poetry. I dye my hair crazy colors, and I play with different makeup and styles, even when people make fun of me. My passion has given me a curiosity to explore life and absorb my surroundings. I'm into trying new things in my hometown, New York, and one of my favorite places to travel is Italy, where I lived when I was really little. I feel peace whenever I visit.

"I love to eat, and I live to cook. My diet is pretty healthy, with lots of fruits and vegetables, but I adore spicy food, cheese and carbs. If I'm with someone, they will never, ever go hungry. My ideal partner is a tattooed rock star with a heart of gold—someone who has confidence, humor, intelligence and is spontaneous! I'm turned off by judgmental, close-minded people. Compassion is important to me, and I need to feel connected to others."

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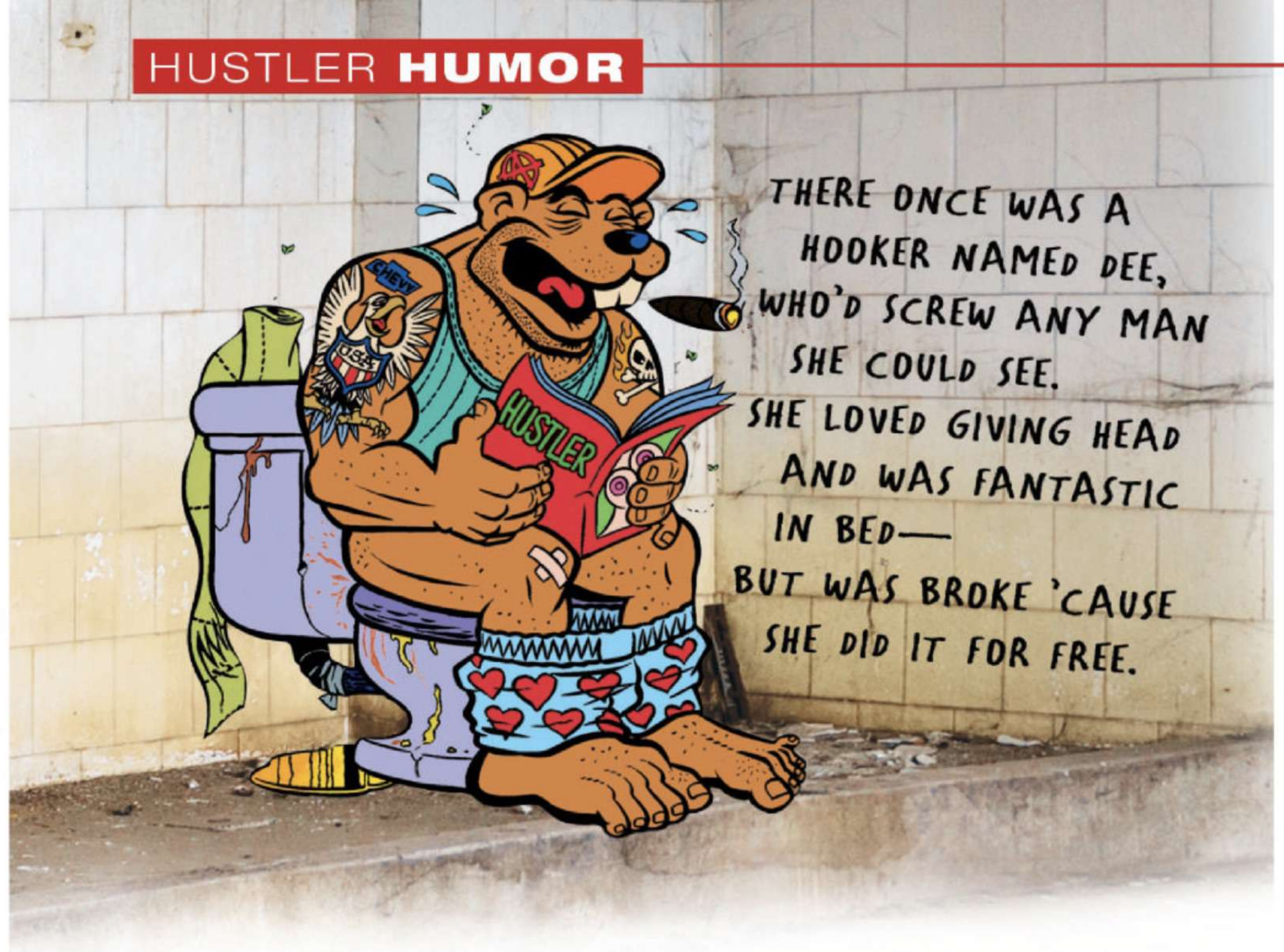
XO Dimonica

DIMONICA'S VITAL FACTS

HOMETOWN: **New York City, New York**
HEIGHT: **5-6**
MEASUREMENTS: **34C-26-37**
FAVORITE POSITION: **Missionary, doggy or some weird sideways thing**



The mother superior was giving the nuns their last bit of advice before they left the convent. "There will be many men who'll try to take sexual liberties with you," she warned. "Remember that one hour of pleasure is the path to eternal damnation."

One of the nuns piped up, "Reverend Mother, how do you make it last an hour?"

Question: Why isn't Barbie pregnant?

Answer: Ken came in a different box.

A salesman was on a lengthy business trip to Las Vegas. One evening he was chatting with a sexy woman in his hotel's lounge and eventually realized that she was a hooker.

The salesman told her, "I'll give you $200 for a mediocre blowjob."

"Honey," the working girl cooed, "for 200 bucks I'll give you the blowjob of a lifetime."

"You don't understand," the salesman muttered. "I'm not horny, just homesick."

Question: What did one pussy lip say to the other?

Answer: "What's happened to us? We used to be so tight."

While sitting in a sauna, starry-eyed Daniel said to a perfect stranger, "Ya know, my wife's an angel."

"I envy you," the other man snorted. "Mine's still alive."

A guy picked up a low-priced escort and spent a couple of hours with her at a seedy motel. A few days later he found out that he had a nasty case of crabs.

He chased down the woman and snarled, "You gave me fuckin' crabs!"

"Well," she replied, "what did you expect for 20 bucks? Lobster?"

Two geezers were shooting the shit. "I used to be a pizza deliveryman," Jerry recalled. "What a cruel job. You could look at them and smell them, but you couldn't eat them."

"I know what you mean," Victor said. "I used to be a gynecologist."

A queen was on a tour of her country's hospitals when she reached a room in which a male patient was beating off. "Oh, my!" she shrieked. "That's disgraceful!"

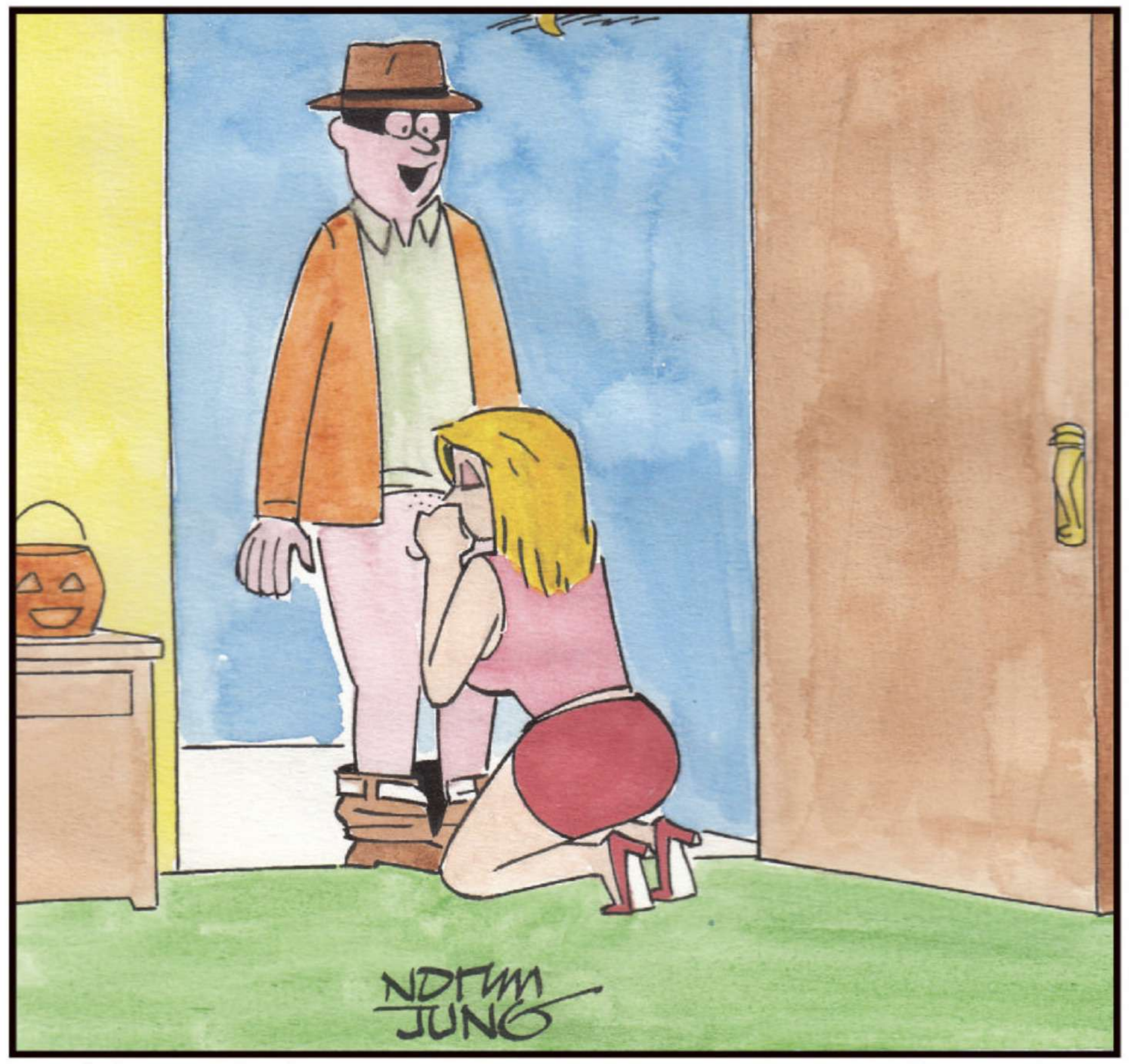
"I'm sorry, Your Majesty," said the doctor showing her around. "That man has a very severe condition. His testicles fill rapidly with semen. If he doesn't masturbate six times a day, they will explode."

"I understand," the queen remarked.

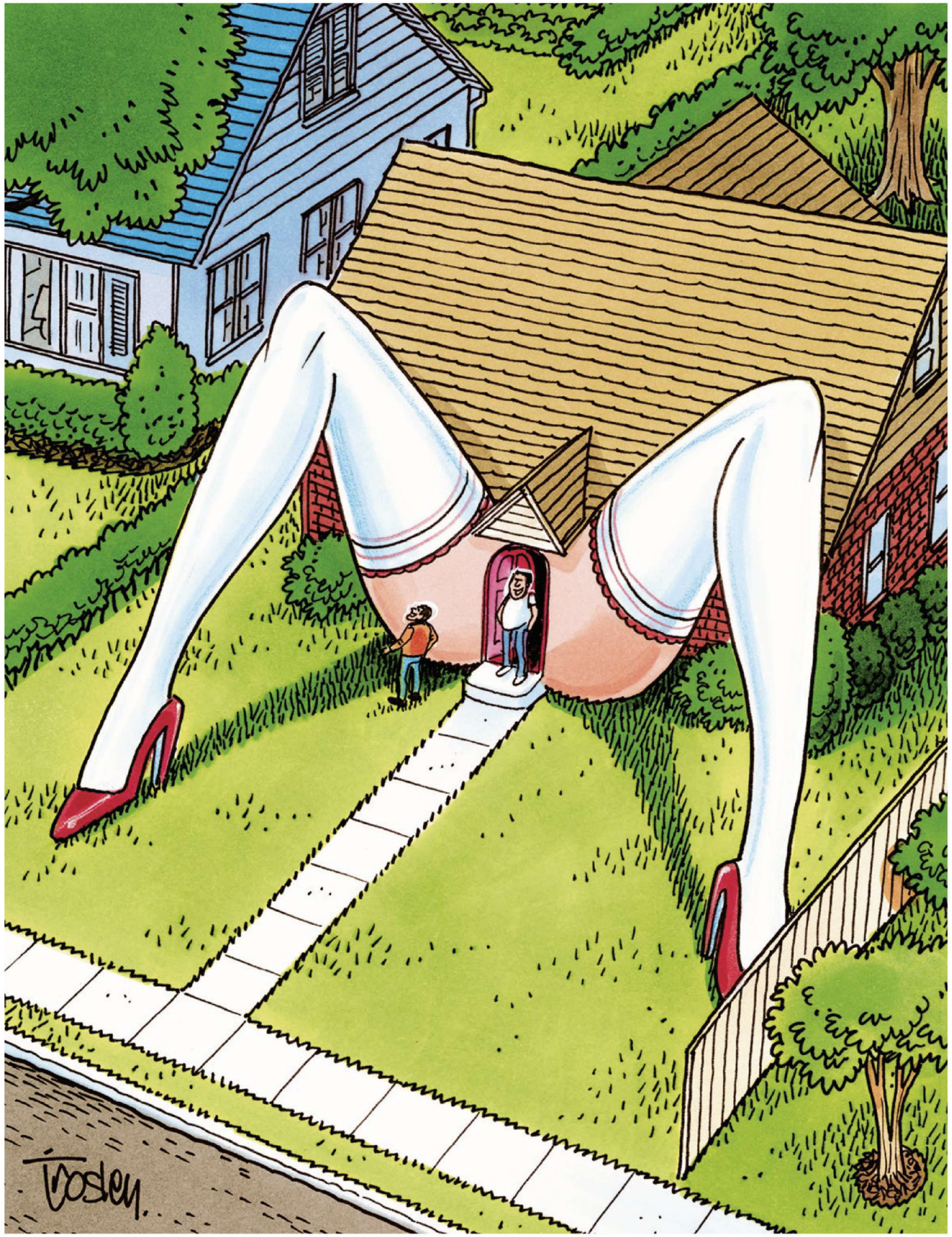
On the next floor she noticed a room in which a young nurse was giving a patient a blowjob. "Oh, my!" the queen gasped. "What's happening in there?!"

The doctor replied, "Same semen buildup, just a better health plan."

HUSTLER Humor jokes are provided by our readers. If you've heard a gut-buster lately, send it to HUSTLER Joke Page, LFP Publishing Group, LLC, 2029 Century Park East, Suite 4200N, Los Angeles, CA 90067, or shoot an email to *HUSTLER@LFP.com*. If we print it, we'll send you 25 bucks!



"This is the best treat I've ever received on Halloween!"



"Actually, up until this moment, I had never even heard of the HUSTLER Home Improvement Company."

JESSIE SEITZ
PHOTO BY MARCUS KOCH

THE SIRENS OF SCARY

BY JOHN BLAYLOCK

THIS HALLOWEEN, SACRIFICE YOUR ETERNAL SOUL TO THE SIRENS OF SCARY MOVIES.

Like the thick plumes of blood that spurt from a freshly decapitated torso, the new golden age of horror shows no signs of letting up any time soon. Years from now people will look back on this milestone moment in cinematic terror and acknowledge two stone-cold facts:

1. Did we really need ten *Saw* movies? And…
2. Final Girls flipped the script, taking the genre to hellish new heights.

For too long, women in horror have struggled for visibility, and not nearly enough has been said about how horror wouldn't be what it is today without them. From special effects to Scream Queens and everything in between, their long legacy is a gift we don't deserve.

In our last unholy outing we explored the sticky, fluid-filled intersection of adult entertainment and horror ("Chills 'n' Thrills: The Unholy Union of Porn and Horror," May 2022). Now, in this viscera-shredding feature, HUSTLER buries the ax of adulation into the skulls of four extremely talented females whose passion for all things utterly depraved is reshaping the way we appreciate and experience horror.

Introducing the Sirens of Scary, hidden no more.

JESSIE SEITZ
MONSTER'S BALL

You know you've come a long way as a filmmaker when you're L.A.-bound for Monsterpalooza, a veritable who's who of people working in special effects (makeup and prop building). Jessie Seitz was there in June to promote her upcoming documentary, Monster Girls, *the first-ever film to explore the long and seldom-heard history of women in SFX. Seitz knows all too well the frustration of fighting to be seen in a male-dominated field, but it would take more than institutionalized misogyny to stop this misfit from making her blood-curdling dreams come true.*

HUSTLER: How did you develop your incredible SFX skills?
JESSIE SEITZ: Believe it or not, I went to cosmetology school—the Paul Mitchell program. At the time, my thinking was that I needed a better day job; retail and food service just wasn't cutting it. I wanted to have some kind of skill to support me in between films. As it turns out, cosmetology did more for my career than anything else I pursued or studied. And that's because I learned the fundamentals, specifically makeup application.

My work was immaculate; I made the dean's list—only the 19th person to do so. That's when it hit me, like switching on a light: *This makeup thing…I could be making monsters with this!*

I can only assume you were *l'enfant terrible* of Paul Mitchell?
Hehehe. We would do these little fashion shows, and my models would be zombies carrying severed heads, much to the horror of my classmates. From that point on, I never looked back.

***Monster Girls*, a first-of-its-kind documentary that you directed, focuses on the history and current work of women in SFX—women like Ve Neill, the genius behind the practical effects and makeup of *Beetlejuice*. Women have always been there; yet we never hear about these amazing talents.**
Oh, yeah, it's kind of incredible, how little is really being said about it all, you know? Throughout the course of making *Monster Girls*, even I was discovering women I didn't know existed. For example, someone I discovered just last week, much to my shame, is sculptor Liz Moore. She's the one who designed the space baby from *2001: A Space Odyssey*. And the milk bar furniture in *A Clockwork Orange*. And the iconic stormtrooper helmet from *Star Wars*! Her work for these films has literally shaped our culture.

And that's where we get these perceived gaps. Like the idea that women in horror only date back to the '80s—completely false. They've been contributing the entire time.

Working in SFX, and discovering all the incredible women who came before you—did the experience give you a sense of place?
Absolutely, and thank you for asking that question. *Monster Girls* exists because I couldn't find a comprehensive timeline of women in SFX. There were a few articles here and there, most about Ve Neill, who also did *Edward Scissorhands*. But otherwise, nada. And I was like, *Well, that's not accurate.*

I started combing IMDb, looking at all my favorite horror films and who was credited for effects. And I uncovered all of these women! Before long, I had a list of 50 names.

But actually getting to speak with these legends? The feeling is indescribable; what an opportunity. The joy that I felt, sitting down and talking to someone like Ve, who has won multiple Oscars! And Jennifer Aspinall, who created the Toxic Avenger and did the effects for *Street Trash*. Being able to connect with her as a peer, I mean, it's one of the highlights of my life. It felt so incredibly validating because all of these women, dudes told them that they would never make it. And they all said, "Fuck you. I'm doing this," and they did.

Do you feel like you faced the same uphill battle as your heroes?
I feel like, as a society, we are conditioned to look at men's names and absorb them into our memory before female names. And it's not intentional—this comes from a very deeply rooted misogyny. I'll be in a room, and people will be talking about a movie. They'll ask me if I've seen it, and I'm like, "I cowrote it. I produced it. My name is all over the credits." But it doesn't register because it's a female name. Don't get me wrong: I am not a household name, but my contributions matter as much as anyone else's.

I've been told on three separate occasions that my career wouldn't amount to anything. At one point I was seriously reconsidering what I'd done with my life. What turned it all around for me, however, was *Jacob's Wife* [2021]—that's the one that put me on the map for SFX. In interviews, Travis Stevens [the director], Barbara Crampton [*Re-Animator*, 1985] and Larry Fessenden [*Killers of the Flower Moon*, 2023]—all superstars—would always say my name. They would go out of their way to highlight me. It was a small gesture that meant so much, these masters of horror actually saying my name and linking me to the project. Then it started to click with other people: "Oh, that's Jessie Seitz."

It changed people's perceptions, and ever since then I've felt more visible. Now I feel like my career is where I need it to be because people are finally associating me with the work that I've done.

This year I'm releasing a highly anticipated documentary and appearing in HUSTLER Magazine. I try not to be spiteful, but I have now surpassed those who made my life hell a thousand times over.

Success is the sweetest revenge. There was a time when the idea of working with luminaries like Barbara Crampton and Travis

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Stevens was pure fantasy—they're gods, right? But now you're in the same class as them. Has your brain adjusted to this reality?
That's a great question. I definitely feel more comfortable approaching people, not something I would have dared to do 20 years ago. I know that I have a body of work behind me now that I can point to and that I'm proud of. I'm also at a point where people seek me out. And that means everything to me—because this is who I am, you know? I'm not a mother. I'm not a huge participant in my family. I'm not a "traditional role" sort of woman. And seeing how it's finally paying off, how I'm in a place that I really enjoy—I feel very humbled and grateful.
Follow Jessie Seitz! Twitter, IG: @AcidGothForever

JESSA FLUX
SCREAM DREAM

Actor, sex worker, stone-cold fox—Jessa Flux is a red-hot triple threat destined for horror greatness. A vamp who loves her camp, Jessa has carved a path of destruction in her reign over the indie horror scene. Be she sexy space babe or human blueberry, Jessa's range is rivaled only by the ever-welcome presence of her signature sweater kittens. Because this is horror, dammit; where would we be if it weren't for hot, topless babes running scared? Or if you're Jessa, hot, demonic witches on the prowl for fresh meat? Hail to the Scream Queen, baby.

HUSTLER: Do you remember the exact moment when horror sunk its claws into your willing flesh?
JESSA FLUX: I was working at a strip club in Bloomington, Indiana, called Night Moves when I met another dancer named Alyss Winkler. She had just started acting in independent horror films and was describing a particularly crazy sex scene she had shot for a movie called *Plank Face.* I was so enthralled by what I heard, I had to figure out a way to get a piece of the horror pie for myself!

So how did you get your big break?
Not long after that, the writer, Brian K. Williams, asked me to do a super-small part for his sexploitation film *Space Babes From Outer Space* (2017). I had to be topless and it was unpaid, so I was reluctant at first. But I really wanted to work with him again, so I did it. I ended up doing some really fun extras for the Blu-ray—it's a "choose your own adventure" striptease!

It's like the part was written for you! What next? This is when you were discovered, right?
Exactly! Legendary shot-on-video director Donald Farmer—whom I still work with to this day—contacted me to be in a remake of his '80s classic *Cannibal Hookers* [2019]. To see what I was getting into, he sent me copies of his previous films to screen. And oh, my God, I was *so* in once I started watching them.

What a great start to an auspicious career!
I feel really lucky for the opportunities I've had. And because Donald is such a respected director in the indie horror community, that really opened doors for me. Once *Cannibal Hookers* was released, other indie horror directors started reaching out to get me in their films.

From R-rated to X-rated—how long have you been making spicy adult content?
As soon as I was of legal age. Like acting, sex work had always been a goal of mine. I've cammed and still do from time to time, but that's never been my main bag. What I love is the creative fulfillment of photography and video content.

One of your films that's on my watch list is *Debbie Does Demons* [2023]. Is it as good as the title suggests?
This is my second film with the legendary Donald Farmer! First of all, I am at least half or fully naked—implied—throughout the entire film. I play a 300-year-old witch who is brought back from the dead by a group of friends playing with a Ouija board. Then I start to pick them off one by one, either by killing them or turning them into my demon slaves.

I feel so pleased with how it came out, from my acting to how dope my tits looked throughout the movie! *Debbie Does Demons* is a lot of fun: tons of blood, my awesome boobs and a healthy dose of camp.

I think it's safe to say that you are a bona fide Scream Queen! Who inspires you?
I am definitely not just a Scream Queen, but *the* Scream Queen—in indie horror, that is. I've done almost 30 movies at this point, and I've only been at this for a few short years.

And who inspires me? Gosh, so many! I've gotten to be in films with some iconic ladies—like Ginger Lynn [*The Devil's Rejects*, 2005], my costar from *Murdercise* [2023]. She's my idol. I'm also in *XXX-MAS* [winter 2023] with Felissa Rose, the star of *Sleepaway Camp* [1983]! And in *Reunion From Hell* [2021], I get to share the screen with Cathy Podewell from *Night of the Demons* [1988]—a *great* '80s horror flick if you haven't seen it. She was also Cally on *Dallas*!

Wow, Ginger Lynn! She's in the October 1985 issue of HUSTLER Magazine.
When I was in high school, my friend and I stole a porn she's in from her mom's roommate, and we loved it. It's called *Blame It on Ginger* [Vivid, 1986].

How do you feel about nudity and sex in horror, gratuitous or otherwise?
I think sexuality and death go hand in hand; that's the yin and yang of horror. Sex is life, and sex is fun. Feelings of excitement, arousal, fear—they're all pretty similar, in my opinion. I have no issues with being topless in a horror film; in fact, unlike some other actresses, topless and implied nudity are included in my day rate. I think nothing of it. But I don't do bottomless nudity in my films. I save that for my spicy content.

Fear and arousal are a potent mix.
You haven't lived until you've run around naked in the woods with an ax murderer chasing you. It's liberating, jarring and super exciting! Plus, I have great tits. I want to show them off! And of course I love seeing naked women in horror. Who wouldn't? Naked ladies make the world go round!

Porn and horror share an unspoken bond. Why do you think they work so well together?
In horror, I feel that people are just less judgmental overall. Besides, there's a ton of sex and nudity in horror, indie and mainstream. It wouldn't make sense for a director to judge an actress that has done porn to pay her bills. Personally, I don't think I would have had as many opportunities as I did were I not willing to show some flesh in my roles. Not all of them, mind you, but definitely quite a few. I'm happy to show

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JESSA FLUX
PHOTO BY COLIN RONEY

ZOË ROSE SMITH
PHOTO BY MOSS PHOTOGRAPHIC

off my naked body for the camera, which is why I'm often the perfect actress for the job.

Follow Jessa Flux! All links: JessaDoesItAll.com

ZOË ROSE SMITH
EXTREME

Whatever horror you're into, Zoë's tastes make yours look like feel-good family fare by comparison. Zoë Rose Smith, aka Zobo With a Shotgun, aka The Queen of Extreme Horror, is a writer, podcast host and community organizer who seeks to elevate the many talented and tragically underheard voices in her favorite genre. Slightly jarred from her recent ghost-hunting adventure at an abandoned orphanage (not a joke), the founder and editor of Ghouls Magazine *explains why we need female perspectives on horror and the singular satisfaction of a good rape-revenge movie.*

HUSTLER: How did you discover extreme horror?
ZOË ROSE SMITH: I was 18, writing a paper for university. I studied journalism. I was researching found-footage horror films, and that's when I stumbled across *Cannibal Holocaust* [1980]. At the time I thought, *Well, this sounds atrocious.* So obviously I ran down to the shop and bought myself a copy. I remember watching the credits, never feeling more disgusted or disturbed in my life. And I wanted to feel like that every single day.

Your fate was sealed. Then what?
After graduation I started to blog—I wrote about these films that I was really interested in while trying to connect with others in the community who shared my obsession. It was a way to bring my two passions together and a great opportunity for me to talk about these films that no one else was really talking about. I wanted to look at extreme horror, the worst of the worst, through a female lens. My lens.

Female voices in horror are far and few between.
They are. I've heard lots of the same perspectives from men in the horror world, which I still also love and appreciate, because they're different from mine. But now it feels like it's time for more of these other voices—women, nonbinary, trans, queer—to join in the conversation. That's how we built this amazing collective.

***Ghouls Magazine*—which, as you just described, is so much more than a magazine. It's a community.**
Exactly. I love bringing people together at our events and making those connections happen. And through our charity work, we're connecting with communities beyond our own. This year we're supporting Cruse Bereavement Support, because so many of us have been touched by loss in recent years. We love horror, and we're tapping into that passion to give back and support things that are really important to us.

I keep coming back to the notion of connections. One idea you've put out there is how women connect more with horror. How so?
I mean, it's a fact. And it's a fascinating topic, actually. I think women tend to be a lot more open about things like mental health and the difficulties we face. And horror is a great representation of the female experience. I think a lot of horror does a fantastic job of representing women in states of grief, hysteria, loss, crisis—and not just newer films.

Look at *Possession*, which came out in 1981. It is such an incredibly powerful film for a lot of women I know in this kind of space because it shows how difficult it can be, as a woman, to explore your sexuality, to go through the end of a marriage, motherhood—perhaps not wanting to be a mother. We're coping with the way that we look, with perfectionism. It encompasses a lot of the things that we go through every day and really struggle to articulate; *Possession* does such a fantastic job of portraying this without actually having to voice it.

When you add that female lens, it becomes this entirely different film.
Absolutely. The biggest one for me that really dives into your point there is the rape-revenge genre. *I Spit on Your Grave* came out in 1978 and was reviewed by male journalists, who basically said that no female would ever want to watch this film. How it's degrading and demeaning to women. You know, it's a film about rape. It's horrible. And it's one of my favorites. Rape-revenge films can be so cathartic for many women who have experienced and survived sexual assault. Yes, you see the rape on-screen, but then you get the revenge—you get exactly what you would have wanted as a survivor of these atrocities: to see the perpetrators suffer.

We don't need a man to tell us what's degrading—let us be the judge of how we read that film. It's not for everyone, of course, and can be very triggering, but a lot of women, especially women in the horror industry, are now taking back those films and saying, "No, this is what it actually is for me."

As a lover of gratuitous sex and nudity in horror films, I'm curious to know what the temperature is like these days?
It's an odd one, because a lot of these films that came out between the '70s and '90s were almost too gratuitous. They feature women prominently, but not in a way that made us feel good about it. And when the male gaze is so obviously the focus within a film, it doesn't feel like you're watching it from a relatable point of view. But now we're seeing a shift in horror, where women get to be who they are, on their own terms. And that is obviously the result of more and more female directors coming into the scene, giving that representation while introducing the female gaze. Now we're seeing more male nudity in horror, which I think is quite welcome. I'm happy to see more naked men, but not doing it in a way that feels demeaning, you know? That's very important.

The real moment for me was the emergence of these films directed by women that kind of flipped sexuality on its head by saying, "Yes, we can still have films that feature lots of graphic sex and full frontal nudity, but put it in the hands of the women." A film like Claire Denis's *Trouble Every Day* [2001] is the perfect example, the way it depicts sexuality as a carnivorous drive—that carnality between two humans, when you're so attracted to someone that you want to rip their clothes off and bite them. It's a metaphor for the repression that women feel in expressing their sexuality.

Kathryn Bigelow [*Near Dark*, 1987] and the Soska Sisters [*American Mary*, 2012] are the only female horror directors I can think of. That's embarrassing.
Over the last decade or so, we've started to see a real rise in female directors—Julia Ducournau (*Titane*, 2021), Karyn Kusama (*The Invitation*, 2015), Jennifer Kent (*The Babadook*, 2014), Nia DaCosta (*Candyman*, 2021). We're seeing more and more women come into this realm and deliver us the stories that audiences, especially female audiences, have been craving—these stories told from our perspective. The

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thing is, though, that unless they're given the space to be able to make these films, it's very difficult for them to do that.

So how do we do that?
I think everyone, from film festivals to writers and podcasters, has a shared responsibility to ensure they are supporting *all* directors and creators in horror—that recognition, that space is how we promote visibility. And with *Ghouls* magazine, this is something we take very seriously. We don't just cover female-directed films; we love all horror, and we want to elevate those who may not otherwise get the visibility they deserve. I see it as my responsibility to keep on pushing and making sure that people know their work exists.
Follow Zoë Rose Smith! Twitter: @ZoboWithShotgun, IG: @ZoboWithAShotgun; Ghouls Magazine*—Twitter: @GhoulsMagazine, IG: @GhoulsMag;* Our Bloody Obsession *(podcast)—Twitter: @OurBloodyPod*

EVA HAMILTON
FINAL GIRL, INTERRUPTED

A child of the Blockbuster era, Eva Hamilton has a special place in her heart for the slasher classics that shaped her youth. The L.A.-based actor and producer has horror in her blood and a thirst for stories that speak to her experience. Case in point: The Shed. *A tightly crafted short that's making big waves, it is but a taste of all the unsettling goodness to come. Horror has the power to unite, and Eva is just the Final Girl for the job.*

New films, new production company, no sleep—things are happening!
It's crazy, but in a good way. *The Shed* is doing the festival circuit, and we just locked down a distribution deal with Cinedigm [Cineverse]. I'm in *Black Mass*, which screened at Cannes…so that is very cool.

I love how you just casually mentioned the fact that you had a film at Cannes.
Haha, right? It's a true-crime feature, and the reviews so far have been really great.

So how did a theater kid from Arizona end up a Final Girl in L.A.?
Good question. I love acting and film, but always found myself drawn to horror. I think it's this sort of situation where you're constantly exposed to something and the universe kind of takes you there. Through my own nerdy love for horror and constantly watching scary movies growing up, my path was pretty much set when I arrived in L.A.

My first couple of features weren't horror, but *Ruin Me* [2017]—my horror debut—did extremely well. And you know, sometimes you do films and they never come out or they lose funding or whatever, but that one did the festival rounds worldwide and was winning awards. The success of that catapulted me into the genre, and as a fan, I just really leaned into it.

I watched the trailer for *The Shed*, and it's giving big-time Panos Cosmatos [*Mandy*, 2018] energy. This is also your first producer credit—congratulations!
Thank you so much. *The Shed* happened when I linked up with some like-minded friends, all horror fans from the same era, and we decided to launch our own production company: MoonCats. We're '90s kids who went to Blockbuster on a Friday night, rented scary movies and watched them in a dark basement. Usually with a large pizza. We all felt really nostalgic for that time in our lives, our love of '80s horror—we all bonded over *Halloween III*.

As coincidence would have it, one of my MoonCats partners knew Stacey Nelkin (Ellie Grimbridge in *Halloween III*). So that's how we ended up getting her for *The Shed*. At the time I was like, *Oh. My. God.* She's so amazing.

Plus, of course, it was a dream to have the incredible Jessie Seitz on board for effects. She was my first and only choice to work with on this. I was like, "We need her. Period." She's rad, she's crazy talented, and we always seem to be operating on a similar wavelength.

You play Whitney, an escort beset by the financial and emotional toll of being a sex worker. How is Whitney more than just a one-dimensional trope?
A human being that chooses to be a sex worker, for whatever reason, is no different than anyone else. I really feel that passionately. With Whitney, I wanted to show that she was in this really tough situation. She's experienced trauma; she wants her daughter back; she wants her life back. I wanted to show how she's more than just a sex worker, how she's more than this label.

Why do you want to be a producer?
I wanted to not need permission. As an actor, you need to be chosen to work; I wanted to create everything from the ground up, not just come on board later, once it had already come together. I may not have the technical know-how—yet—but I know what I want to see, how a shot should look, what it should sound like, how it should feel, etc. And with my MoonCats team, I felt ready to use my voice and give it a shot.

I saw the poster for *Mutilator 2* [2023], the much-anticipated sequel to the 1984 cult classic, and you're tied to a pier—please don't die! What can you tell us at this point?
Um, I don't know what exactly I can give away at this point. But I can say that I loved working on that film. I'm a big fan of the original, and I love that it's the same director [Buddy Cooper]. I think we created something really special, a kind of a full-circle moment for fans of the original.

You grew up watching and obsessing over horror films, and now you get to be the Final Girl—your own Final Girl. What does that mean to you?
These days, I don't think the Final Girl is about being that helpless damsel in distress, the victim running around in fear. Now it's much more about just, well, existing. I like the idea of inhabiting that character, not seen through the male gaze only, but a human gaze—how we as people experience fear and survive life's horrors. We don't just run through the woods from ax-wielding killers. We exist despite them. And thrive.

And then there's your gaze as a filmmaker. What is your vision for women in horror?
What it comes down to is visibility. Women have always been a part of the genre, and inclusion—male, female, nonbinary, trans, LGBTQIA+, whatever—is good for horror. It adds value and depth. As filmmakers, we have the power. We have to create worlds and tell stories that can unite us all.
Follow Eva Hamilton! IG, Twitter: @_EvaHamilton_; Stream The Shed *on Screambox.com (coming in 2024).*

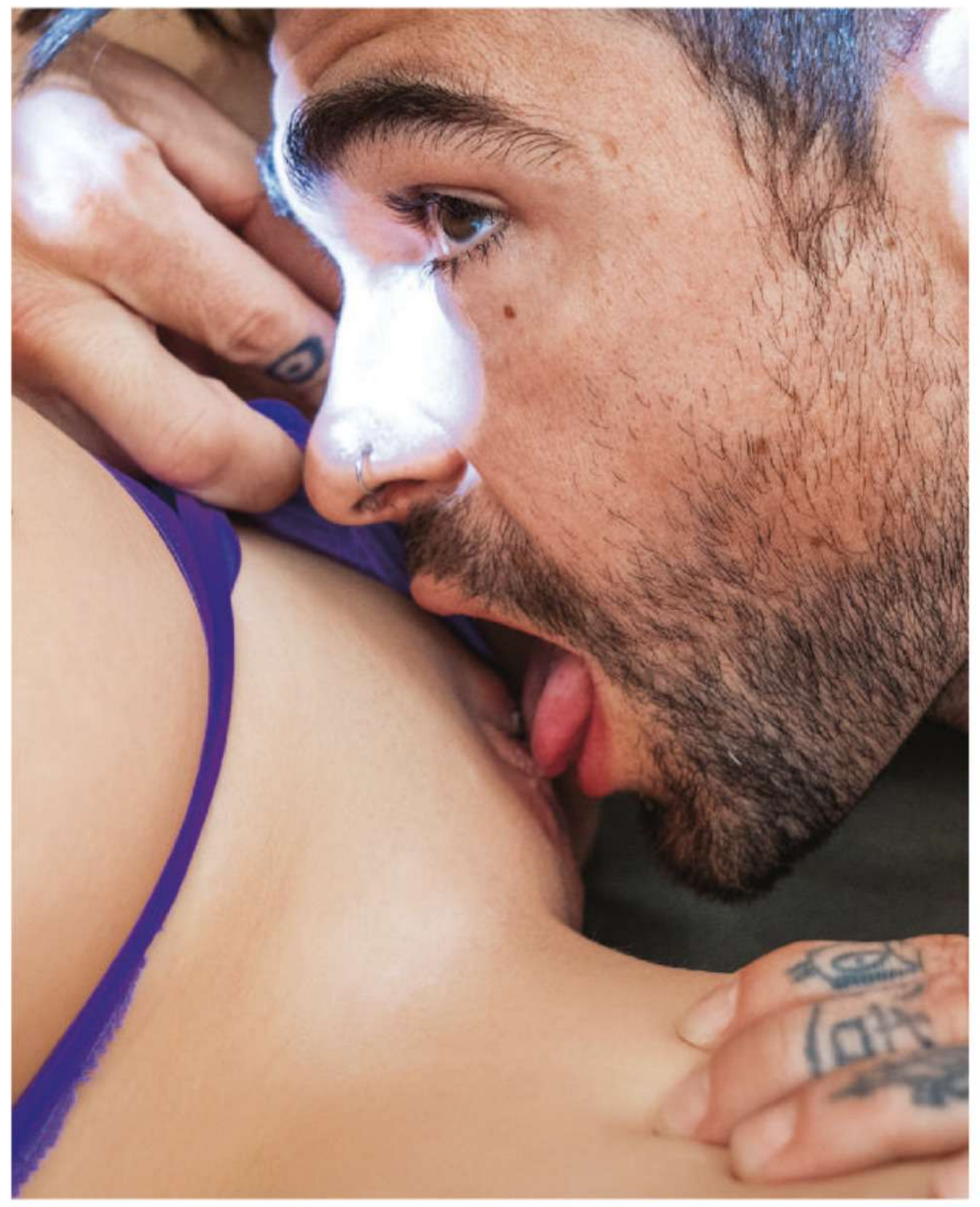
EVA HAMILTON
PHOTO BY PATRICK MCDOWELL

BARELY LEGAL 195: NEW GIRL IN TOWN

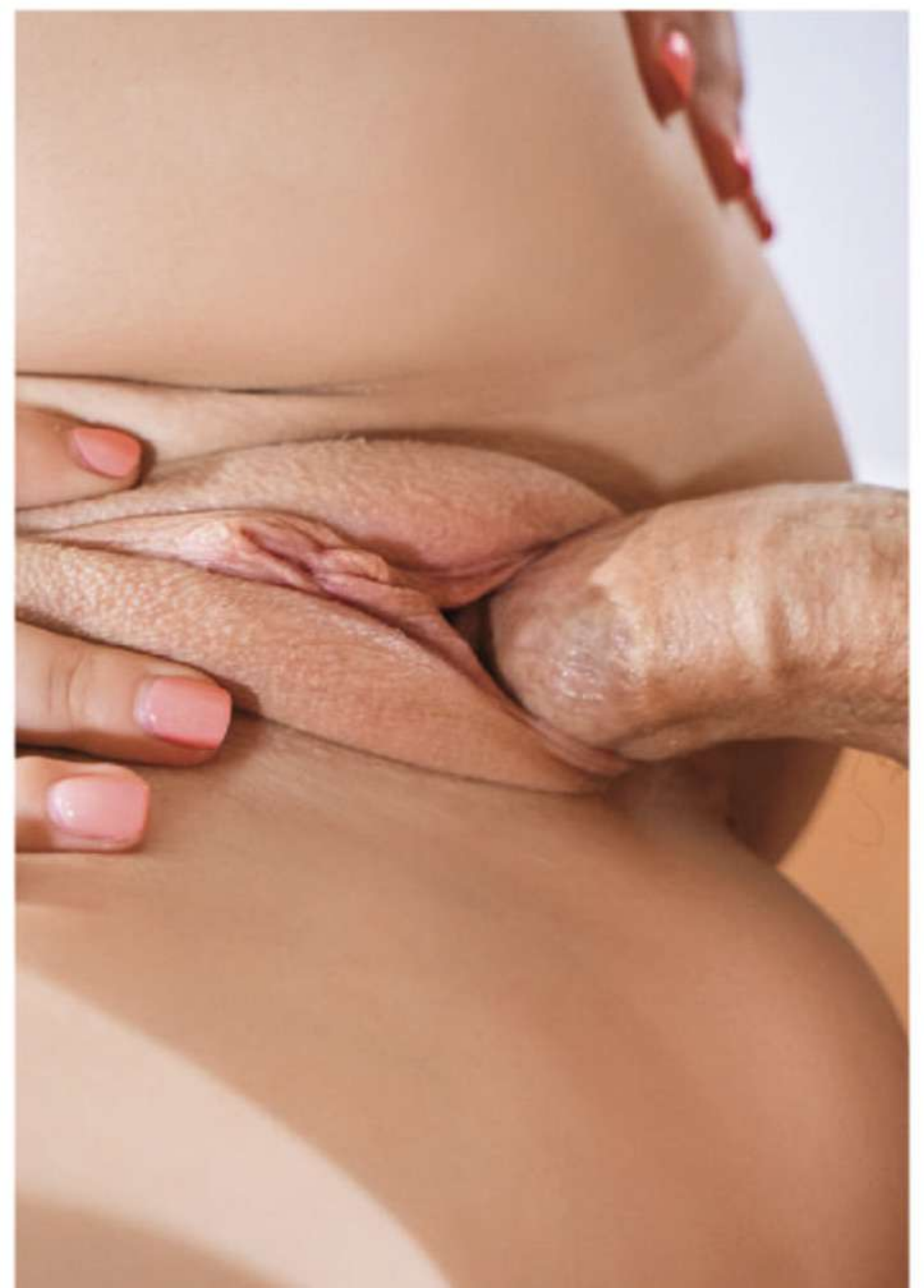
HUSTLER VIDEO. **DIRECTOR:** DAVID LORD. **STARRING:** FREYA KENNEDY, EVA NYX, DAISY BEAN, CHLOE ROSE, DAN DAMAGE, BILLY BOSTON, RYAN MCLANE & LUCKY FATE.

Pulling up roots and moving to a different locale can be a lonely, intimidating experience. It helps, however, if you're willing to greet your new neighbors with open arms—and open legs. Just ask the roving young beauties of *Barely Legal 195: New Girl in Town*, who understand that it's best to tackle the challenges of an unfamiliar environment twat-first. The procession of vaginal vagabonds kicks off with taut cutie Freya Kennedy. Freya isn't subtle or nuanced about making nice with her new roommate. "Do you want to have sex with me?" she queries, and in short order she's crammed to the cervix with his plus-size pork sword atop the kitchen counter. Sure, from a food safety perspective, it might be a dicey rut—particularly when the dude's ass is planted on the granite—but hey, this isn't *Kitchen Nightmares*. Besides, the sight of this tight-bodied teen wonder getting railed into next week is enough to make even Gordon Ramsay stop yelling and start jerking. Cherub-faced, voluptuous blonde Eva Nyx has just moved from Florida (wise move, these days) and wastes no time putting down new roots—or at least taking a thick tree into her freshly relocated snatch. Waifish, chalky skinned prick-stiffener Daisy Bean, with her knee socks, barrettes and bite-size titties, is a just-legal teen dream come to life and probably the highlight here—she doesn't even wait until the boxes are unpacked at her parents' new home before pouncing on the moving guy's cock like a leopard going in for the kill. *Barely Legal 195: New Girl in Town* is well worth introducing yourself to. Order today at **AdultDVDEmpire.com**.

—Pico D. Ribibi



FREYA KENNEDY



THEODORA DAY

CARLITA RAY

RIPE 12

JULES JORDAN VIDEO. DIRECTOR: MANUEL FERRARA. STARRING: THEODORA DAY, LUMI RAY, QUEENIE SATEEN, CARLITA RAY & MANUEL FERRARA.

Looking for a succulent snack to nourish you? The juicy young morsels of *Ripe 12* will leave you drooling from mouth and crotch alike. Once again, voracious cum-slinger Manuel Ferrara tears prick-first through a selection of fleshy treats like a starving vegetarian on bath salts rampaging through the produce aisle. Tight-bodied, fresh-faced brunette Theodora Day provides the first course, with her high-beam blue eyes and taut, tasty rump. After an elongated striptease sequence that seems to plod at the length of a Ken Burns documentary, Manuel buries his face in Theodora's nether-holes before laying waste to her pert pooper with his battering ram. Side by side, anal cowgirl, doggy-style, missionary—Manuel approaches his colon-clobbering duties from a gamut of angles, like a sculptor skillfully applying his chisel to a marble slab. Lumi Ray, a redhead with perfectly shaped milk mounds, really brings out the best—and beast—in Manuel. Halfway through their humpfest, he douses her torso with a preliminary dollop of ball batter before plunging back into her snatch for Round 2. When he delivers his final pop-shot, Manuel's cock rains jizz down on Lumi's face like a cannon firing confetti at a parade. Exotic brunette Queenie Sateen, with her turbo-charged ass, brings to mind a young Fran Drescher and a slutty Mila Kunis—if you're a fan of raven-haired lasses, she'll put the bloat in your scrote. *Ripe 12* is a delightfully developed barely legal fuck fest. **—P.D.R.**

QUEENIE SATEEN

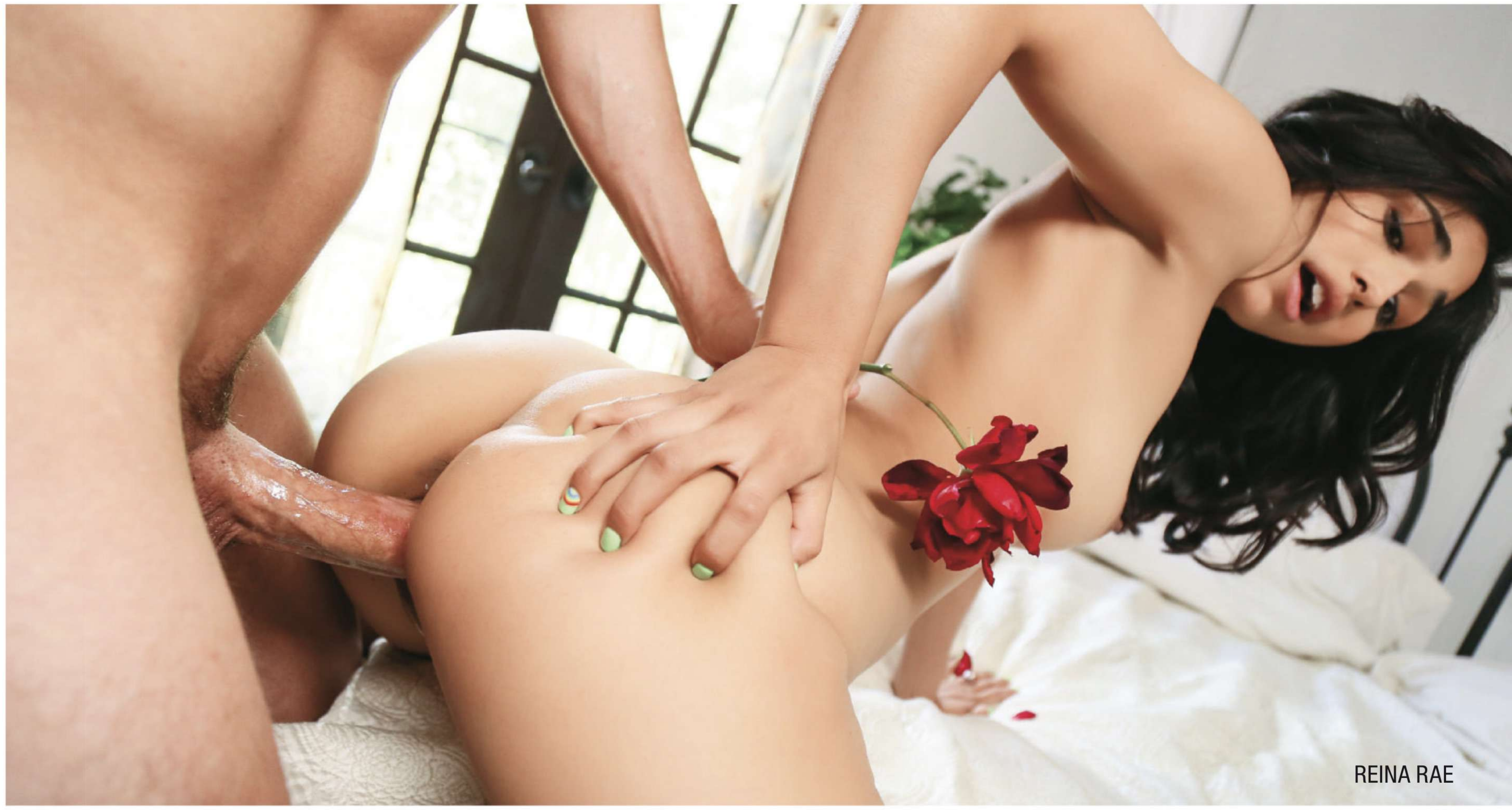
NATALIA NIX

MY FIRST HOTWIFE EXPERIENCE VOL. 8

NEW SENSATIONS. DIRECTOR: PAUL WOODCREST. STARRING: REINA RAE, KAT CHASE, NATALIA NIX, EMMA SIRUS, JAY ROMERO, ALEX LEGEND, APOLLO BANKS & CHAD WHITE.

In the tender opening moments of *My First Hotwife Experience Vol. 8*, Reina Rae muses how “the first time is something one never forgets.” And it’s still true—even in the eighth installment of this series, bring on the hotwives! Director Paul Woodcrest delivers a bevy of vignettes about betrothed babes *way* too fine for monogamy. Reina and her mesmerizing blowjob eyes set the tone in the first scene, a slow-burn affair that starts with perfect head and ends with Jay Romero’s hot load across her taut tummy. Next up is Kat Chase, and she’s got an itch that needs to be scratched in a bad way. Once her husband finally sees the benefits of being hitched to a hotwife, Kat wastes no time in showing her deepthroat skills to a very lucky friend (Alex Legend). Kat’s luscious, full lips were born to suck cock, and eventually things move to the bedroom, where they absolutely ruin the sheets in a scorching hot scene. Natalia Nix is nervous but excited for her first extramarital dickdown, but a quick pre-sex call with her man puts those jangled nerves to rest. The passion is intense and the fucking, fast and furious. Nat’s phenomenal breasts dominate every shot, while her tiny mouth struggles to fit her lover’s gargantuan cock until he bathes her pretty face in sweet jism. Finally, Emma Sirus drops in on a friend with a surprise announcement: “My husband and I have an understanding.” Say no more, Goddess. Emma is an absolute vision moaning in doggy, as is her shaved cunt covered in spunk. Perfect for curious couples, *My First Hotwife Experience Vol. 8* delivers the rush of consensual infidelity without skimping on the passion. **—Walden Lee**

EMMA SIRUS



REINA RAE

KAT CHASE

SLIMTHICK VIC

LIBERATED

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

My parents were in a Christian-based cult, and they moved our family all around the U.S. and the world. I had a sheltered and unconventional childhood because of this. I left home at 21, mostly because of my family's strict view on sex. My hormones were raging! At the time I was sexting with a guy online, and when my mom found out, she was pissed!

"Once I was out on my own, I worked a variety of jobs and started stripping and OnlyFans. I eventually ended up in porn, but I hadn't been with a lot of guys before I entered the industry. Only ten, actually. These days I'm *very* in tune with my sexuality. I like fucking a variety of people and being able to switch from dominant to submissive, depending on who I'm with. As far as my favorite position, missionary is always good."

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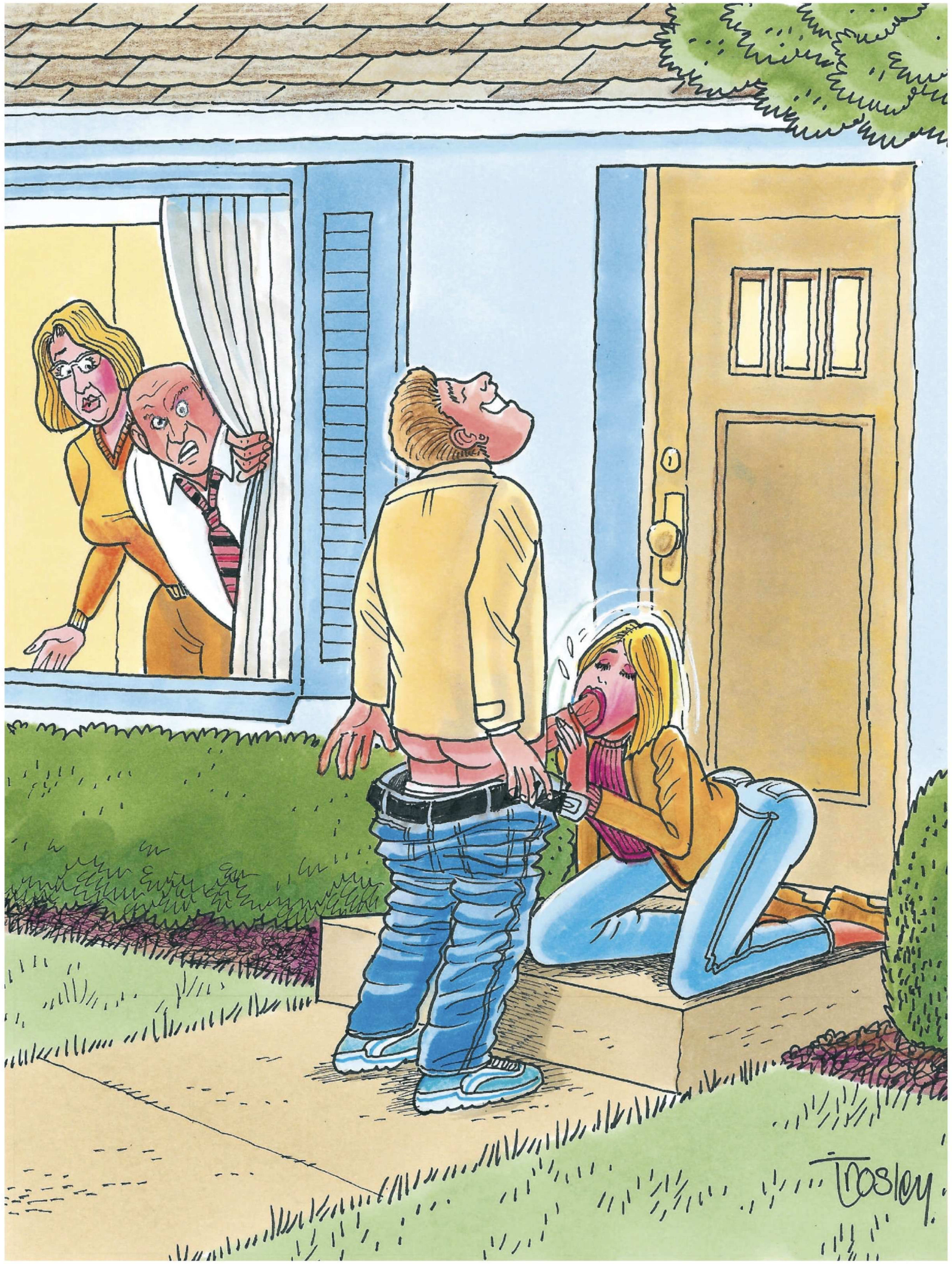

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ANNA CHERRY

Constantly satiating her "quest for pleasure, knowledge and excitement" is Anna Cherry, 35, from Las Vegas, Nevada. "Why wouldn't I want to model nude in HUSTLER?" the 5-foot-9 hottie asks. "It's not every day you get the chance to be a glimmer in the eyes of thousands. I want to be admired like a piece of fine art. It's empowering, and besides, a girl's got to have a little fun, doesn't she?" Anna adds, "I'm charming, quick-witted and flirtatious. I find beauty and allure in all people. As an unapologetic, bisexual hedonist, I savor every drop of life's nectar, whether it's a delectable meal, a provocative conversation or an unforgettable sexual encounter. I believe in celebrating desire and intimacy as essential parts of human connection. The act of sharing passion and exploring each other's boundaries presents an exhilarating dynamic that I cherish. Life is a banquet to be savored, a symphony to lose myself in, an adventure promising new delights around the corner." Anna has a boatload of delights besides sex: "I'm an avid *Dungeons & Dragons* gamer," she tells us. "My current aural obsessions are phonk music and the Siberian folk band Otyken. Anime—with its unique blend of art, storytelling and culture—is another genre I hold dear, and I relish being outdoors. Whether it's a quiet walk through a park, an exploratory forest adventure or basking in the Sin City sun on a lazy afternoon, I find joy in connecting with nature."

—Photos by Tony F.

"Here's one of my fantasies: Imagine a decadent masquerade ball where eyes meet and sparks fly behind ornate masks. A ballroom becomes a stage for intrigue and attraction. The thrill of the unknown mingles with the melody of the orchestra, creating a symphony of anticipation and seduction. In this world of glittering facades, a clandestine rendezvous becomes a dance of desire, as captivating as it is elusive."

Twitter & Instagram: @AnnaCherryLive
OnlyFans.com/AnnaCherryLive

ANITA BLANCHE

"Posing nude makes me feel sexy," says Anita Blanche, 34, a cam model and XXX performer originally from Kharkiv, Ukraine. Relocating to Prague, Czechia—a European porn mecca—has been a godsend for the 5-foot-10 temptress. "I like everything that is happening in my life now," Anita marvels. "My favorite pastimes are sightseeing, sunbathing, listening to hard-rock music, partying and sex. I'm always happy." Taking us to her amorous proclivities, Anita notes, "I'm into experimenting with new things, like bondage, gangbangs and bukkakes." We'll let her finish with a flourish by painting a picture for us: "I love group scenes where lots of men come in my mouth and on my face and boobs, in my ass and all over my body."

—Photos by Omnia Productions

"Being naked for my fans, whether I'm posing by myself or having sex, makes me very, very happy."

Twitter: @AnitaBlancheXX
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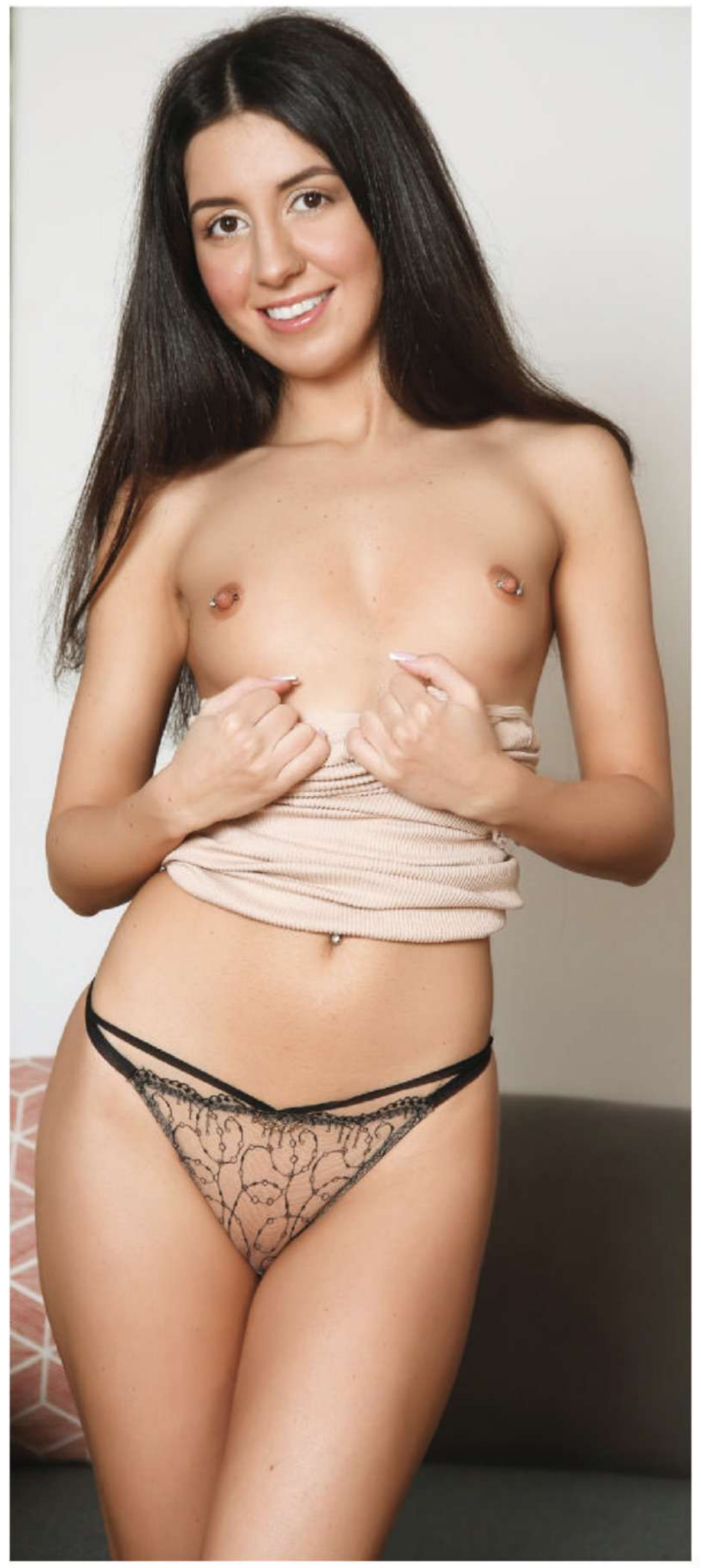

Twitter: @Katty_WestX

KATTY WEST

"I like to be naked and show off my body," proclaims Katty West, 28, from Saint Petersburg, Russia. The 5-foot-6 cutie once toiled in a bakery's factory, but for the past seven years she has been an unabashed exhibitionist and gonzo porn star. "I recently walked around the center of Prague and took pictures completely naked," Katty recalls. "Watching action films and traveling are two of her fave pastimes, and many of her treks have been chronicled in video clips. "I love to suck tasty dicks," Katty confides. "The most risky blowjob of my life was when I was an airline passenger. Seems a girl across the aisle caught me with a dick in my mouth. I'm so naughty. I'm really into sex in public and unusual places, like outside a train station, on crowded beaches and in an abandoned factory." Katty, whose dream date is "a romantic dinner by the ocean and sitting on a hard cock after that," can be as kinky as she's daring. "I've pissed on myself," she admits, "and drank a glass of my pee." And when it's time to call it a day, Katty has a surefire way to quickly doze off: "I love getting fucked in the ass before going to sleep!"

—Photos by Omnia Productions

"I would like to try group sex, me and five or six men."

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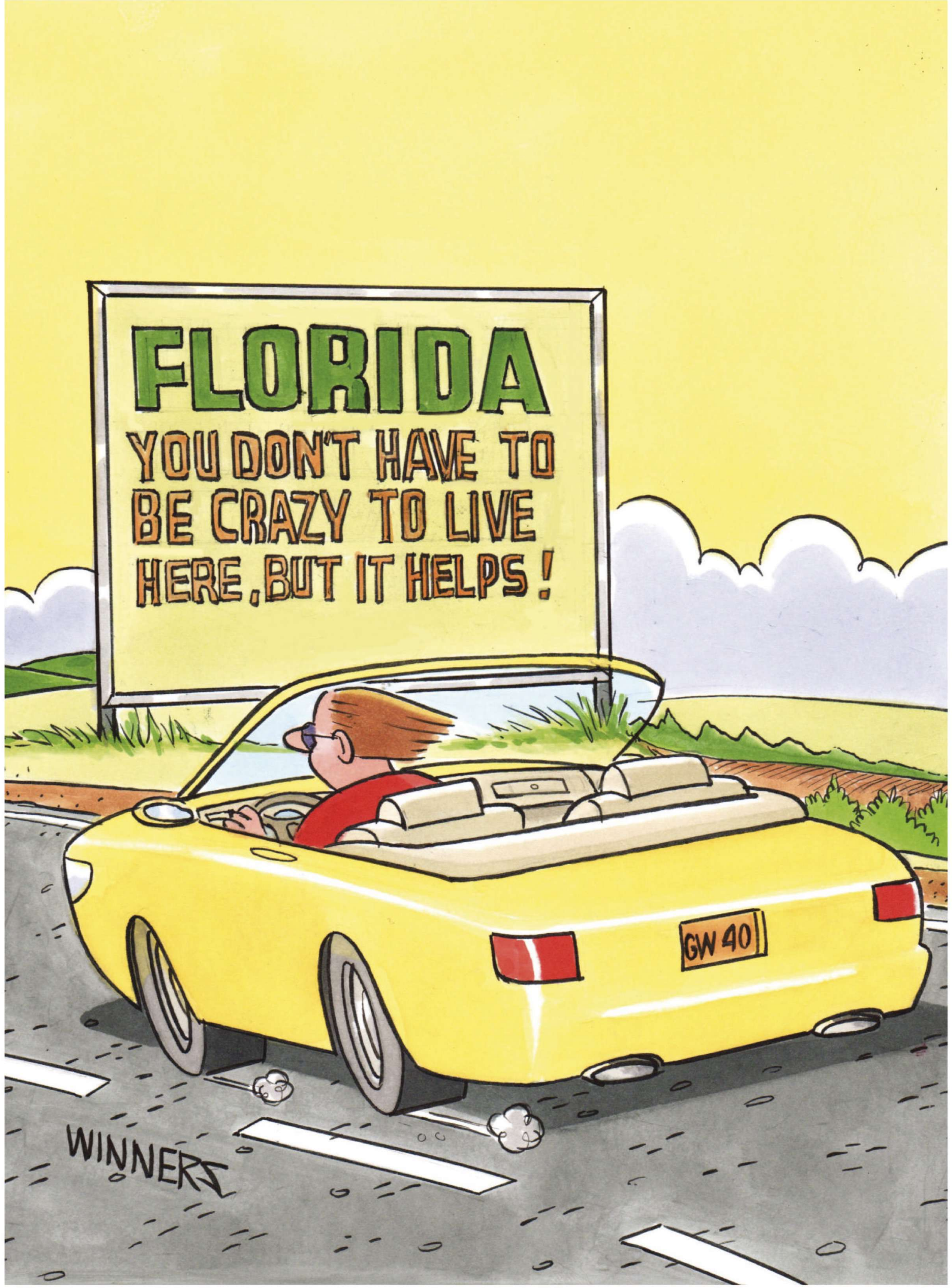
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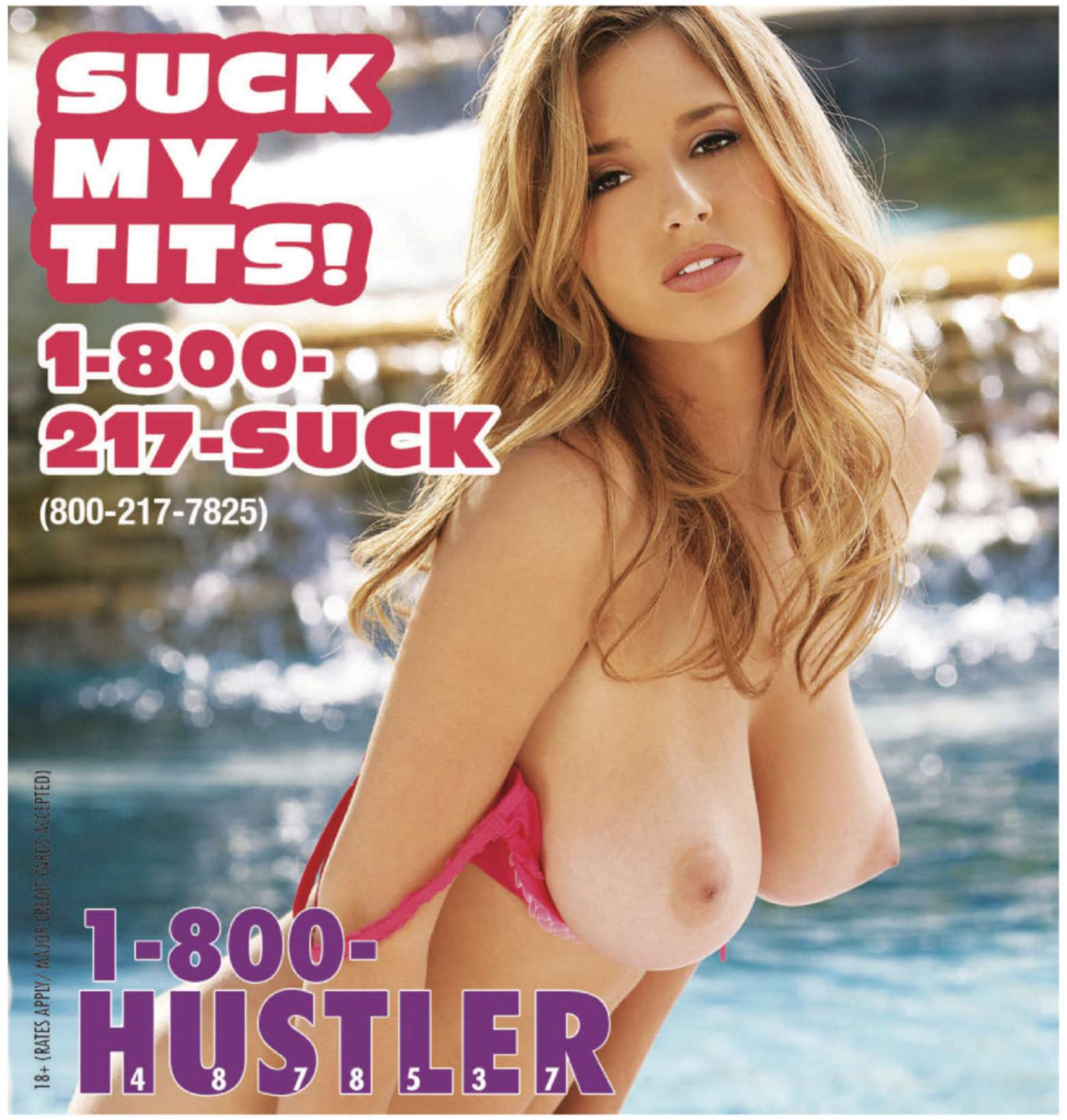
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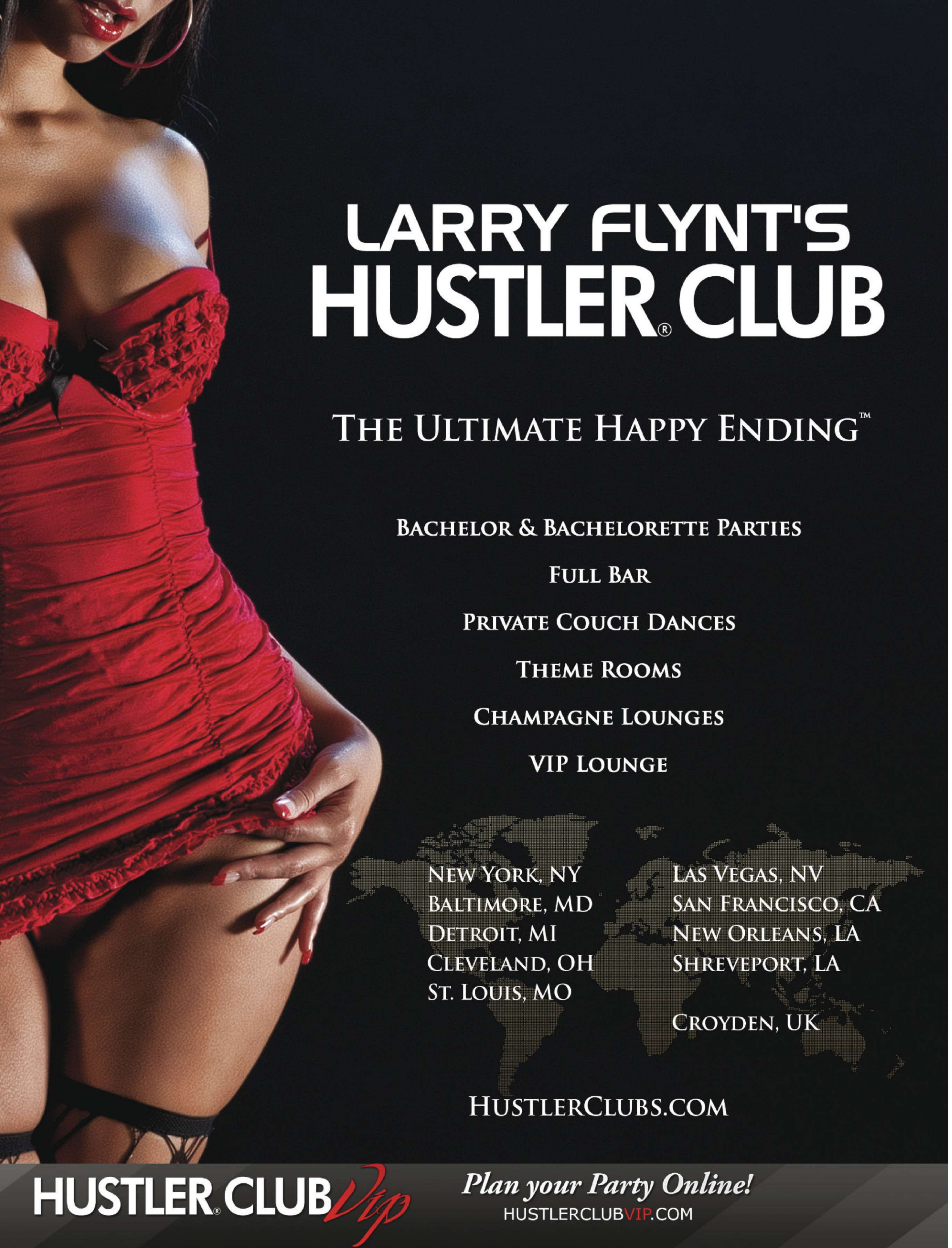

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THIS AIN'T THE MUNSTERS XXX

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NOVEMBER 2008
PHOTOGRAPHY BY
PAPA BURBANK

In our wildest dreams, we never conceived that life at 1313 Mockingbird Lane was ever like this! Is it possible that the Munsters were into some hot, kinky action? Just check out these exclusive images from HUSTLER Video's outrageous new DVD *This Ain't the Munsters XXX*.

This hardcore spoof of the ghoulish '60s sitcom brings back all of your favorites—Herman, Lily, Eddie, Marilyn and Grandpa—in ways you would never have imagined. Director Anton Slayer went all out to lift porn parody to a shocking and unexpected level. His attention to detail in set construction, costuming and makeup is incredible.

Played by foxy Roxy DeVille, Lily Munster nearly shakes off her body paint as she hooks up with hubby Herman (Lee Stone). Watching her take Herman's spike into her mouth and pussy makes us green with envy.

Meanwhile, Eddie (Trent Soluri)—the bad boy of the Munster clan—gets to be sucked and fucked by a gaggle of goth girls and punk rock princesses. Not bad for a batty boy.

MagDownload.org

In the TV series, Marilyn was always the outcast of the Munster family. The big joke was that the undeniably gorgeous blonde was the ugly one. Shawna Leneé (our September '08 covergirl) handles the part—not to mention several male parts—like a trouper.

What could be a better treat this Halloween than to watch *This Ain't the Munsters XXX*? Order your copy today at **AdultDVDEmpire.com**.

COMING SOON

THE NOVEMBER ISSUE GOES ON SALE OCTOBER 24, 2023.
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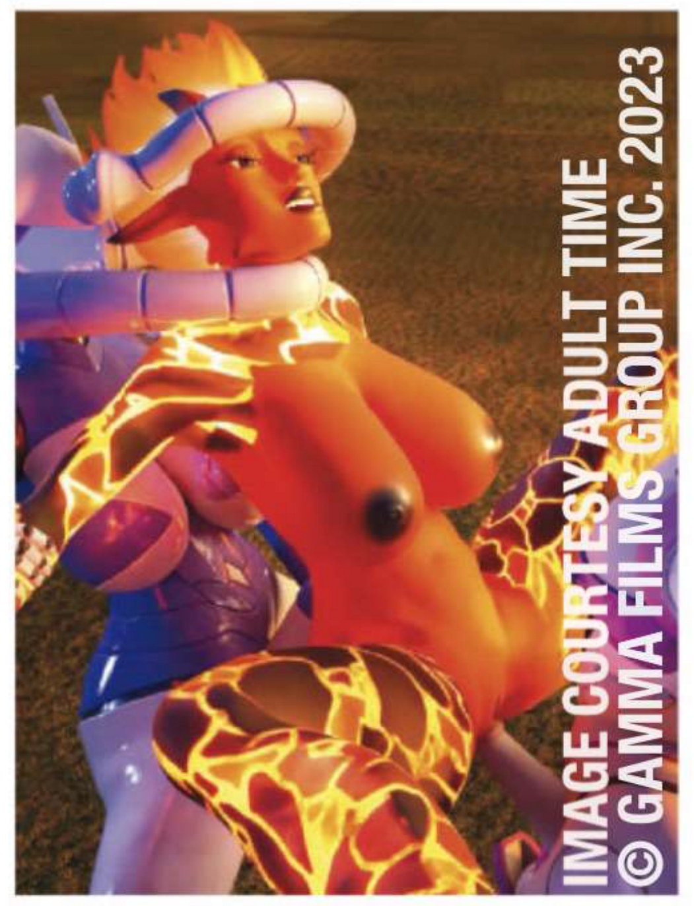
PHOTO BY
ALBERT SANCHEZ & PEDRO ZALBA

DITA VON TEESE

Celebrated burlesque goddess Dita Von Teese graces us with a very special interview. Learn about the evolution of the art form; Dita's love of corsets and stockings; her new book; and her history with HUSTLER. Plus, catch a glimpse of her stunning lingerie line Von Follies, modeled by the beauty herself! Q&A by John Blaylock.

ADULT TIME

Welcome to the world of hardcore animated content. Welcome to Adult Time, a premier platform for high-quality, hot-as-fuck series and films—*Hentai Sex School* and *F.U.T.A. Sentai Squad* to name just two. HUSTLER interviews their producer, content creator and voiceover artist for explicit details. By Scott Feinblatt.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HOUSEWIFE HALL PASS

These wives have no time for traditional chores. They're too busy in the bedroom, polishing ball sacs and giving vacuum-suction blowjobs. Mandy Waters, Kay Lovely, Cherry Kiss and Fiona Sprouts clean up with climax after climax. Photography courtesy HUSTLER Video.

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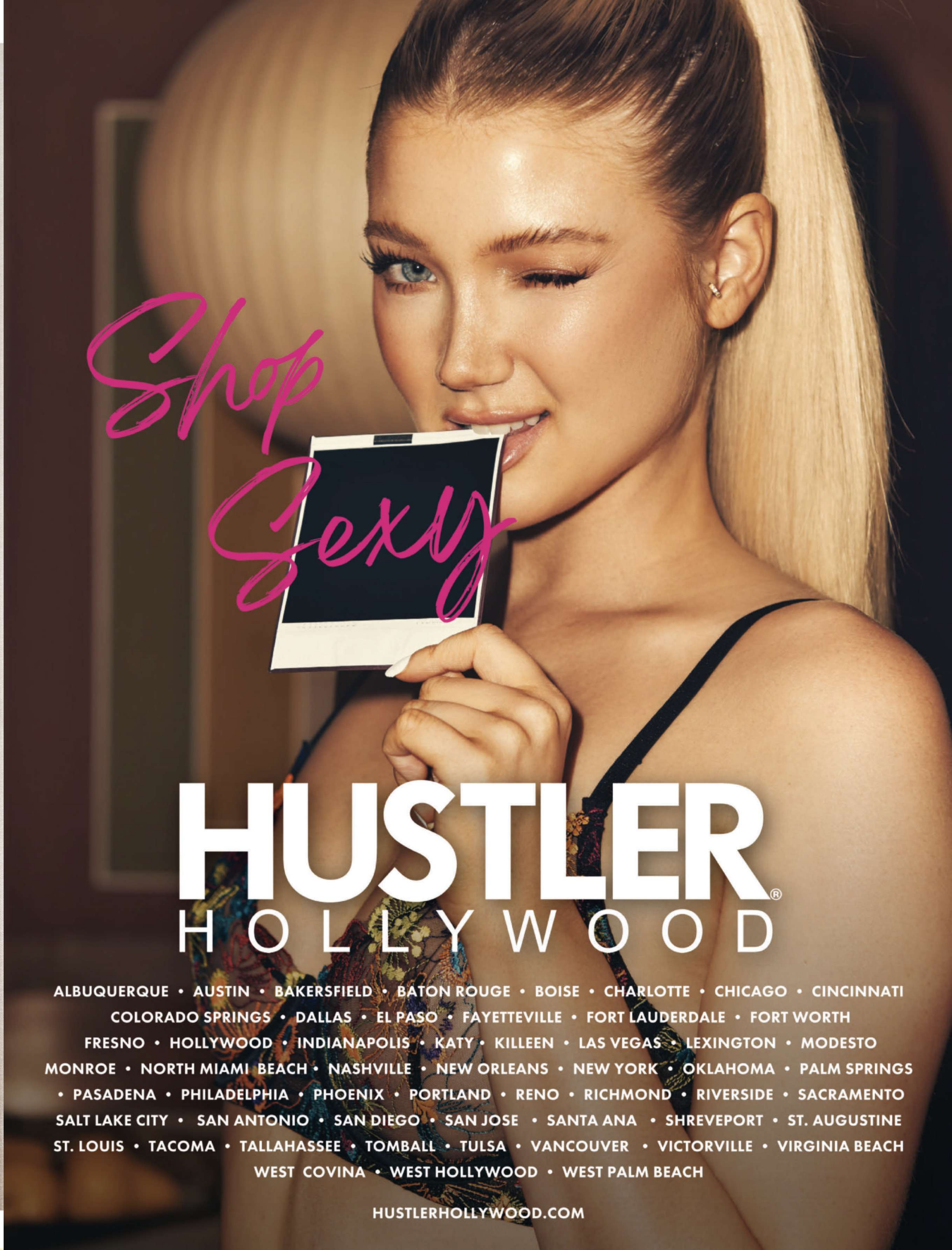

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